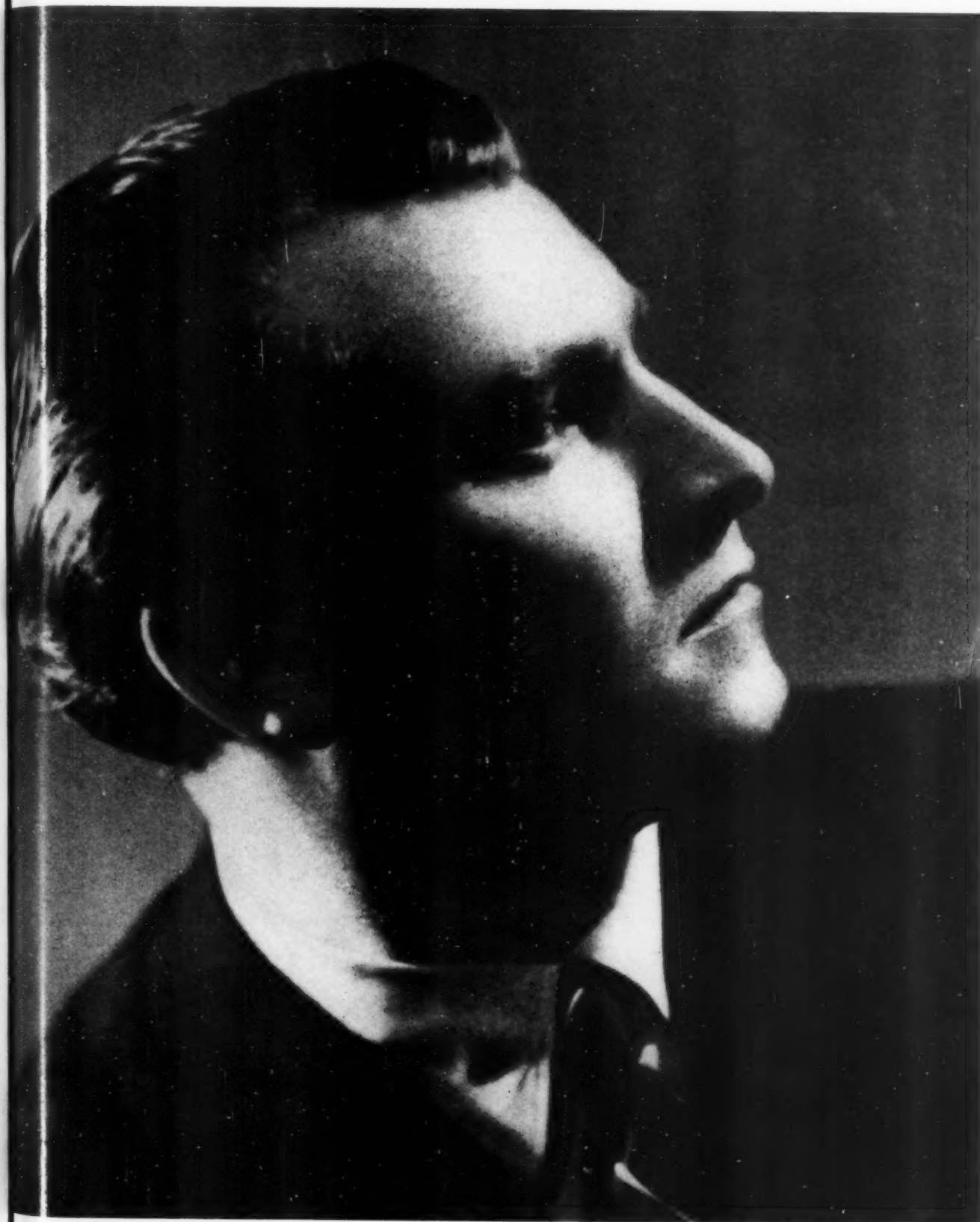


# MUSICAL AMERICA

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# MUSICAL AMERICA

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## Philharmonic Gives Godounoff Excerpts As Season Begins

By ROBERT SABIN

THE New York Philharmonic-Symphony opened its 111th season in Carnegie Hall on Oct. 16, when Dimitri Mitropoulos conducted Beethoven's *Fidelio* Overture; Strauss's *Also Sprach Zarathustra*; and excerpts from Moussorgsky's *Boris Godounoff*, with George London in the title role.

Mr. London's superb performance as the crazed and tortured Boris Godounoff made this concert a memorable experience. It is extremely difficult to project the dramatic element of an opera like Moussorgsky's *Boris Godounoff* in a concert performance without indulging in so much gesture and mime that the audience is uncomfortably conscious that they are in evening dress in the concert hall and are imagining themselves on the operatic stage.

Mr. London knew exactly how far he could go without overstepping the bounds of credibility. Except for one terrifying gesture, a lifting of the arms above his head, as if to beat off an unbearable anguish, he restricted his movement to a minimum, using facial expression, convulsive gestures of the hands and shoulders, and nuances of vocal expression to convey the passionate conflicts in Boris' heart and soul. He succeeded admirably. Not since Chaliapin have I seen a performance that seemed to probe so deeply into the character. Vocally, also, Mr. London was magnificent. His voice was dark in quality and weighty, yet never thick or muffled, and his diction was faultless. He sang the role in his own excellent English translation. Later in the season, Mr. London will sing Boris at the Metropolitan Opera. It should be a shattering performance.

Mr. Mitropoulos conducted the Coronation Scene; the Monologue of Boris, the duet with Shuisky, and the Clock scene from Act II; the Polonaise from the Polish scene; and Boris' death, using Rimsky-Korsakoff's version of the opera. Except for the role of Boris, the excerpts were sung in Edward Agate's English translation. Of the other singers, John McCollum was outstanding, as Shuisky. He conveyed the shiftiness and cowardly ambition of the prince very clearly, both in his singing and acting. The role of Pimen was forcefully sung by Michael Rhodes, after an initial flurry of nerves; and that of Feodor by Whitfield Lloyd. The Schola Cantorum sang the marvelous choral passages somewhat feebly. For this reason, the Coronation Scene and the Polonaise were tame, in comparison with the other excerpts from the opera. Nor was Mr. Mitropoulos at his best. His other operatic ventures have found him much more authoritative and inspired, although Mr. London's singing stirred him to some of his customary incandescence.

The performance of the Beethoven overture was coarse and lumbering, but in the Strauss tone poem both the conductor and the orchestra had a field day. The Philharmonic-Symphony, with Mr. Mitropoulos at the stick, can sweep into a climax with all

(Continued on page 4)



King Frederick IX of Denmark (right) says farewell in Copenhagen to Johan Bentzon, president of the Danish National Radio Orchestra, on the eve of the orchestra's departure for its United States tour

## Danish Orchestra Welcomed in First New York Concert

By RONALD EYER

NEW YORK and its Danish contingent extended a warm welcome to the Danish National Radio Orchestra in the second concert of its American tour, in Carnegie Hall on Oct. 15. This organization of 96 musicians, including several women, enjoys the royal patronage of King Frederick IX, of Denmark, who is a musician himself and frequently takes a turn at the conductor's desk. Making its first appearance in the United States, the orchestra is proud of its distinction as the oldest of the radio symphonies, having being established in 1925. It is senior, therefore, to the BBC Symphony in London and the NBC Symphony in New York.

On this occasion, the honors of the baton were shared by Erik Tuxen and Thomas Jensen. Mr. Jensen led off with robust performances of the American and the Danish national anthems and then proceeded to Dvorak's *Carnaval Overture* and the Fourth Symphony of Carl Nielsen. After the intermission, Mr. Tuxen came forward to conduct three of the Symphonic Dances from Grieg's Op. 64 and the Suite from Stravinsky's *The Firebird*.

A fuller appreciation of the obviously solid qualities of the orchestra might have been possible if the program had contained something from the classic repertoire—a Mozart or a Beethoven symphony, for instance, or possibly some Brahms. As it was, the fare seemed to be chosen more to display the dynamic versatility of the ensemble, its poetic voices and its power. All of these things were most convincingly demonstrated. That this orchestra is one of the foremost virtuoso ensembles of our day was established quickly and without any question. Clearly on their mettle, the musicians were alert and fervent in their response to the conductors. The balance of the choirs was good, attack and phrasing was clean, intonation generally was perfect.

The symphony of Carl Nielsen, Denmark's most revered composer, was somewhat baffling. In four movements, given without interruption, it ranged through almost every orchestral effect and device invented since Berlioz. It was never dull because something different was happening all the time. But somehow it seemed more rhetorical than communicative, and I found myself wondering what it was about. The style is latter-day romantic with discreet flirtations with dissonance. If a comparison is desirable, I would say that the music sounded more like Sibelius than anything else, although there were evidences of Grieg in the figures and of Strauss in the scoring. Come to think of it, similar evidences turn up in Sibelius, too.

The orchestra showed all the lavishness of its extensive palette in *The Firebird*, but, for me, the high point of the evening was provided by the Grieg dances—virtually never played nowadays by major orchestras in this country. Mr. Tuxen and the players had a way with these unpretentious, simple pieces—a feeling for them that revived and transformed them in a manner delightful to the ear.

## Metropolitan Opera To Offer Nine New Singers This Year

NINE singers, three of them American, will be heard with the Metropolitan Opera Company for the first time during the 1952-53 season — Laura Castellano, Virginia MacWatters, and Hilde Zadek, sopranos; Giulio Gari, tenor; Sigurd Bjoerling and Arthur Budney, baritones; and Josef Greindl, Endre Koreh, and Erich Kunz, basses.

Two American baritones, Mack Harrell and Robert Weede, will rejoin the company after an absence of two seasons.

Miss Castellano and Miss MacWatters sang in the Metropolitan's touring company of Fledermaus last fall and were consequently considered members of the parent organization, but they were not listed in the regular roster of singers and have not appeared in the New York opera house under Metropolitan auspices.

Three of the newcomers will make their debuts during the first week of the 22-week season, which will open on Monday, Nov. 10, with a new production of *La Forza del Destino*. Appearing in the Verdi opera will be Zinka Milanov, as Leonora; Mildred Miller, as Preziosilla; Richard Tucker, as Don Alvaro; Leonard Warren, as Don Carlo; Cesare Siepi, as Padre Guardiano; Gerhard Pechner, as Fra Melitone; Miss Castellano, making her debut as Curra; Lubomir Vichogonov, as the Marquis of Calatrava; and Algerd Brazis, as the Surgeon.

Herbert Graf is staging the production, which will have settings and costumes by Eugene Berman, and Fritz Stiedry will conduct. *La Forza del Destino*, absent from the repertoire since 1944, has never before launched an opera season at the Metropolitan Opera House. Following the precedent set last year by Rudolf Bing, general manager of the company, opening night will be non-subscription. Prices for opening-night tickets have been scaled from \$2.25 to \$30.

The first subscription performance

will be on Wednesday, Nov. 12, when Dorothy Kirsten will make her initial appearance with the company as Tosca. Ferruccio Tagliavini and Paul Schoeffler will have the roles of Cavaradossi and Scarpia in this revival of the Puccini opera, which Fausto Cleva will conduct.

### Lohengrin Redesigned

The first Saturday matinee, on Nov. 15, will offer another opera returning to the repertoire, Wagner's *Lohengrin*, in a production redesigned by Charles Elson. Elsa will be sung by Hans Hopf for the first time at the Metropolitan. Debuts will be made by Sigurd Bjoerling, as Telramund, and Josef Greindl, as the King. With Margaret Harshaw as Ortrud, the opera will be conducted by Mr. Stiedry and staged by Dino Yannopoulos.

That evening, in a non-subscription performance, Robert Merrill will essay his first Rigoletto at the Metropolitan. Others in the cast will be Roberta Peters, as Gilda; Jean Madeira, as Maddalena; Mr. Tagliavini, as the Duke; and Jerome Hines, as Sparafucile. Alberto Erede will conduct.

The first Saturday afternoon broadcast of the season will come two weeks later, on Nov. 29, over the American Broadcasting Company network, with the Texas Company as sponsor for the thirteenth year.

As previously announced, the season will bring a total of 23 operas. There will be two new productions besides *La Forza del Destino*—Puccini's *La Bohème* and Stravinsky's *The Rake's Progress*. *La Bohème* will be staged both in Italian and in a new English version by Howard Dietz. Joseph Mankiewicz, motion-picture director, in his first assignment at the Metropolitan, will stage the Puccini opera. Alberto Erede and Rolf Gerard will be conductor and designer.

(Continued on page 4)



# Metropolitan

(Continued from page 3)

Fritz Reiner will conduct the Stravinsky work, scheduled for its American premiere on Feb. 14. George Balanchine will stage the production in settings by Horace Armistead, and Hilde Gueden will have the leading soprano role of Ann Trulove.

Newly staged will be a revival of Moussorgsky's Boris Godounoff, to be sung in a new translation by John Gutman and with a new revision by Karol Rathaus of the original Moussorgsky orchestration. It has been reported that both George London and Cesare Siepi will take the title role during the season.

## Other Revivals

Other revivals will be Donizetti's Don Pasquale, Ponchielli's La Gioconda, Wagner's Tristan und Isolde, Saint-Saëns' Samson et Dalila, Strauss's Der Rosenkavalier, and Mozart's Don Giovanni.

Completing the repertoire will be Verdi's Aida, and Don Carlo; Puccini's Madama Butterfly; Bizet's Carmen; Mascagni's Cavalleria Rusticana; Leoncavallo's Pagliacci; Mozart's Così Fan Tutte; Johann Strauss's Fledermaus; and Wagner's Die Meistersinger, and Parsifal.

The only soprano making her American debut this season, Hilde Zadek is an Austrian who has sung with the Vienna State Opera, with the Glyndebourne Opera at the Edinburgh Festival, at Covent Garden in London, and at other leading European opera houses.

Philadelphia-born Virginia MacWatters appeared more than 500 times as Adele in the New Opera Company's Broadway production of Rosalinda, the same role she sang in the Metropolitan's Fledermaus. She has sung leading roles with the New York City Opera and San Francisco Opera and at Covent Garden and the Central City Opera Festival.

Laura Castellano, who comes from Rochester, N. Y., has appeared with the Cincinnati Summer Opera, the New Orleans Opera House Association, the Miami Opera Guild, the Havana Sociedad Pro Arte, and the National Grand Opera Company. She toured with the Charles Wagner production of Fledermaus as well as the Metropolitan one.

The Roumanian-born tenor Giulio Gari made his operatic debut at the Teatro Reale in Rome in 1938, coming to the United States later that year for appearances in St. Louis. He has been heard with the New York City Opera and the Vienna State Opera and with companies in Italian cities, Havana, Cincinnati, New Orleans, and Philadelphia.

Sigurd Bjoerling made his American debut two seasons ago with the San Francisco Opera. The Swedish baritone had been a member for many years of the Royal Opera in Stockholm and has been a guest artist at Bayreuth, Covent Garden, La Scala in Milan, and the San Carlo in Naples. (He is not related to the Swedish tenor Jussi Bjoerling.) Winner of the Metropolitan Opera Auditions of the Air last spring, Arthur Budney, a native of Detroit, made his concert debut in 1949 at Grant Park in Chicago, under the direction of Erich Leinsdorf.

Josef Greindl is a member of the Berlin Städtische Oper and has appeared in the principal European cities. This past summer the German bass was again heard at the Salzburg Festival. A leading member of the Vienna State Opera, Hungarian-born Endre Koreh has included among his European engagements appearances with the Glyndebourne Opera. Erich Kunz, also a member of the Vienna State Opera, has toured Europe with that company in a repertoire of Mozart works. The Austrian bass has



Erich Kunz



Hilde Zadek



Sigurd Bjoerling

also sung in recent Salzburg, Edinburgh, and Bayreuth festivals.

Absent from the roster this year are Kirsten Flagstad, Lois Hunt, Irene Jessner, Graciela Rivera, Bidu Sayao, Walburga Wegner, and Ljuba Welitch, sopranos; Elisabeth Hoenen, mezzo-soprano; Jussi Bjoerling, tenor; Martial Singher and John Tyers, baritones; and Alois Pernerstorfer and Kenneth Schon, basses. Jarmila Novotna, who was listed last season as on leave of absence, is still on the roster but without that qualifying phrase. Herbert Janssen, baritone, remains on the roster but on leave of absence. Margaret Harshaw, who joined the Metropolitan in 1942 as a contralto, appears for the first time among the sopranos.

Two members of the musical staff, Renato Cellini and Tibor Kozma, are designated for the first time as associate conductors. Jan Behr and Ottavio Marini have been added as assistant conductors. Ernesto Barbini, Josef Blatt, and Eugene Ormandy (who appeared only as a guest conductor) are no longer listed. Mstislav Dobujinsky, Jonel Jorgulesco, and John Robert Lloyd appear for the first time in the list of production designers. Etienne Barone replaces Jack Woods as stage manager.

## Roster Lists 88

The complete roster, which lists 88 singers, is as follows:

**Sopranos:** Licia Albanese, Lucine Amara, Anne Bollinger, Laura Castellano (new), Nadine Conner, Victoria de los Angeles, Hilde Gueden, Margaret Harshaw, Dorothy Kirsten, Paula Lenchner, Brenda Lewis, Virginia MacWatters (new), Zinka Milanov, Patrice Munsel, Jarmila Novotna, Roberta Peters, Lilv Pons, Regina Resnik, Delia Rigal, Eleanor Steber, Helen Traubel, Astrid Varnay, Thelma Votipka, Genevieve Warner, Hilde Zadek (new).

**Mezzo-sopranos and contraltos:** Fedora Barbieri, Herta Glaz, Martha Lipton, Jean Madeira, Mildred Miller, Elena Nikolaidi, Nell Rankin, Margaret Roggero, Risé Stevens, Blanche Thebom.

**Tenors:** Kurt Baum, Gabor Carelli, Eugene Conley, Emery Darcy, Mario del Monaco, Alessio de Paolis, Giuseppe di Stefano, Paul Franke, Giulio Gari (new), Thomas Hayward, Richard Holm, Hans Hopf, Charles Kullman, Jan Peerce, Giacinto Prandelli, Brian Sullivan, Set Svanholm, Ferruccio Tagliavini, Richard Tucker, Ramon Vinay.

**Baritones:** Sigurd Bjoerling (new), Algerd Brazis, John Brownlee, Arthur Budney (new), Renato Capecchi, George Cehanovsky, Frank Guarrera, Mack Harrell, Clifford Harvuot, Osie Hawkins, Hans Hotter, Herbert Janssen (on leave of absence), George London, Robert Merrill, Paul Schoeffler, Paolo Silveri, Giuseppe Valdengo, Frank Valentino, Leonard Warren, Robert Weede.

**Basses:** Lorenzo Alvary, Salvatore Baccaloni, Lawrence Davidson, Dezzo Ernster, Josef Greindl (new), Jerome

Hines, Endre Koreh (new), Erich Kunz (new), Nicola Moscona, Gerhard Pechner, Norman Scott, Cesare Siepi, Lubomir Vichogonov.

**Conductors:** Fausto Cleva, Alberto Erede, Fritz Reiner, Fritz Stiedry, Kurt Adler (chorus master).

**Associate conductors:** Renato Cellini, Tibor Kozma.

**Assistant conductors:** Jan Behr (new), Julius Burger, Otello Ceroni, Antonio dell'Orefice, Ottavio Marini (new), Martin Rich, Ignace Strasfogel, Walter Taussig (assistant chor-

## Orchestras

(Continued from page 3)

of the dizzying power of a dive bomber. One forgave the incredible vulgarity of the music, in view of its terrific sonorous impact.

The program was repeated, minus the Strauss work, on Sunday afternoon, Oct. 19, and was broadcast over the Columbia Broadcasting System network under the sponsorship of Willys-Overland Motors. The other Sunday concerts this season will be broadcast under the same auspices.

## Philadelphia

The Philadelphia Orchestra launched the first of 28 Friday afternoon concerts, as well as its 53rd season, at the Academy of Music, on Oct. 3, before the usual large subscription audience that quite packed the 95-year-old auditorium. Warm and welcoming applause greeted Eugene Ormandy and the orchestra, as a varied program sustained the suspicion that Philadelphia listen weekly to the most beautiful orchestral tone in the world.

The audience stood and sang the National Anthem, whereupon the conductor immediately opened his program with a distinguished performance of the Overture to Weber's Euryanthe.

The most interesting item on the musical bill-of-fare was Hindemith's symphony drawn from pages of his long opera, Mathis der Maler. Repeated hearings of this glowing, sonorous score only serve to strengthen the belief that it is without doubt a masterpiece of the first order. Hindemith's orchestration, with its frequent economy, its cool melodies etched in a patina of silver, its certain workmanship, falls gratefully on the ears.

The second half of the program featured a suite, arranged by Mr. Ormandy from Moussorgsky's Boris Godounoff. Performances of Moussorgsky's masterpiece are rare these days and it is always a boon to hear any of this music, especially when presented with the tonal splendor it received in this performance. Some of the contrasts in Mr. Ormandy's arrangement seemed a bit sudden and violent, but it was gratifying to hear the hushed chorus of pilgrims, played with entrancing beauty on this occa-

us master).

**Stage directors:** George Balanchine (new), Hans Busch, Désiré Defrère, Herbert Graf, Tyrone Guthrie, Garson Kanin, Alfred Lunt, Joseph Mankiewicz (new), Margaret Webster, Dino Yannopoulos.

**Stage designers:** Horace Armistead, Eugene Berman, Mstislav Dobujinsky, Charles Elson, Rolf Gerard, Jonel Jorgulesco, John Robert Lloyd.

**Ballet:** Zachary Solov, choreographer and ballet master; Janet Collins, prima ballerina.



Dimitri Mitropoulos and George London during the Philharmonic rehearsals for Boris Godounoff

sion, the monks' chanting behind the scenes, and the poignant song of the idiot—one of the inspirations of the score. The Coronation Scene was realized with massive effect. There seemed to be more chimes and bells than ever before. The Introduction and Polonaise of Act II offered refreshingly lyric moments.

Mr. Ormandy conducted and the orchestra played with a freshness and an enthusiasm unusual even for the opening concert of a season.

—MAX DE SCHAUENSEE

## Boston

Musically speaking, all became well with the world in Boston on the afternoon of Friday, Oct. 3. On that day the Boston Symphony entered its 72nd season and the fourth of Charles Munch as conductor.

The opening program bowed to tradition in that it contained no new music and none requiring a soloist. There was, however, a near-novelty in the revival of the Royal Hunt and Storm from Berlioz' Les Troyens. The concert began with the Fourth

(Continued on page 27)



## San Francisco Hears

### Rosenkavalier in English

By MARJORY M. FISHER

#### San Francisco

THE great experiment of the San Francisco Opera Association's second week was the new production of *Der Rosenkavalier*, which retained its original title despite the fact that it was sung here in English for the first time, in the excellent translation of John Gutman.

The most notable factor in the production was the clarity with which Brenda Lewis (the Marschallin), Dorothy Warenskjold (Sophie), Blanche Thebom (Octavian), and the rest of the large cast projected the text. From my point of vantage approximately 75 per cent of it was comprehensible. Lorenzo Alvary (Baron Ochs), Ralph Herbert (Fainal), Thelma Votipka (Marianne), Margaret Roggero (Annina), Alessio de Paolis (Valzacchi), Ernst Lawrence (the Singer), Caesar Curci, Jan Gbur, James Schwabacher, Winther Andersen, Colin Harvey, Catherine Brubaker, Dorothy Thronson, Galiano Danelu, and Allan Louw were others in the cast. In the repetition on Oct. 5 Walter Fredericks was the Singer.

The opera belonged to Miss Lewis, who gave a very sympathetic and highly intelligible performance. Miss Thebom's overacting in the opening scene, which, for the first time here, followed the original stage directions in showing the Marschallin still in bed, gave offense to many.

So much care was spent on the text that other things suffered. Paul Breisach kept the orchestra subdued, while Mr. Alvary, along with the rest of the cast, played with more care than spirit. The second performance had more freedom and brought a better response from the audience. Thanks to the translation, however, non-German-speaking listeners found the first act infinitely less boring than before.

The highly advertised new scenery and costumes turned into pretty much of a fiasco. Tony Douquette, of Hollywood, was credited with the cos-

tume designs and the ideas for the sets. (Most of his costume designs did not materialize, and, since he did not belong to the right union, he could not make the final set designs.)

#### Innovations Atrocious

Except for the Marschallin's acceptable and effective gowns, the innovations proved atrocious. Sophie's second-act costume was overdone, looking as if she had patronized a bargain sale at Farmers Market and hung all the fruits and vegetables on her dress, each tied on with a bow, and then scattered gold dust all over her hair. An ugly color conflict in Act I and some frightful chandeliers, with roses stuck in them at awkward angles, were indicative of the bad sets. The fabulous headdress for the Marschallin's final appearance was undeniably effective but so out of place that Herbert Graf, the stage director, banned it from the second performance.

The question remained: Why do a new production for *Der Rosenkavalier* when the old one was still in fine condition and, with all its questionable aspects, was far preferable to the replacement?

The same question could be raised about the new staging of *Don Giovanni*, with its "four dimensional" projected sets by Richard Rychtarik. Still, they served as an interesting experiment, if not an altogether successful one, and they were not in bad taste. (They will be discussed further when the repetition of Mozart's opera, which closed the season, is reviewed in a future issue.)

However, the scenery did not matter much, since the cast included Nicola Rossi-Lemeni, Mary Curtis, Miss Lewis, Mr. Alvary, Bidu Sayao, Jan Peerce, and Italo Tajo. Mr. Rossi-Lemeni made a handsome blond out of the Don. His voice had range and flexibility and was as beautiful in its lyric flow as it had been masterful in dramatic declamation in *Mefistofele*. His musicianship and stylistic sense were impeccable, and he acted



Bill Young

Gaetano Merola, founder of the San Francisco Opera, is honored by the cast of *La Boheme*: (left to right) Jan Peerce, George Cehanovsky, Mr. Merola, Jean Fenn, Frank Valentino, Salvatore Baccaloni, and Bidu Sayao

as well as he sang. Of the several Dons it has been my pleasure to see here and abroad, Mr. Rossi-Lemeni's stands supreme. (The only visible flaw in his performance was an attempt to play a mandolin with his gloves on.)

Miss Curtis' Donna Anna was an attractive figure, and her voice had warmth, color, sweetness, beauty, and dramatic expressiveness. Miss Lewis was as remarkably successful as Donna Elvira as she had been in her other roles. Mr. Peerce sang with more beauty of tone than in several recent seasons, and he, too, knew how to phrase Mozart's music. Mr. Alvary's Masetto and Miss Sayao's Zerlina seemed better than ever. Désiré Ligeti was at his best as the Commandant, but Italo Tajo made a disappointing Leporello. Mr. Breisach was the fine conductor.

#### Repetition of Aida

The second *Aida*, on Sept. 28, had Herva Nelli replacing Miss Curtis in the title role, with good results. Jan Gbur effectively took over the role of the King from Mr. Ligeti. Otherwise the cast was unchanged.

Of two performances of *Il Trovatore*, that on Oct. 3 was one of the worst ever, that on Oct. 8 one of the best ever. In the first were Herva Nelli, Claramae Turner, Mario Del Monaco, Frank Guarrera, Nicola Moscona, Thelma Votipka, Virginio Assandri, and Edward Lovasich, with

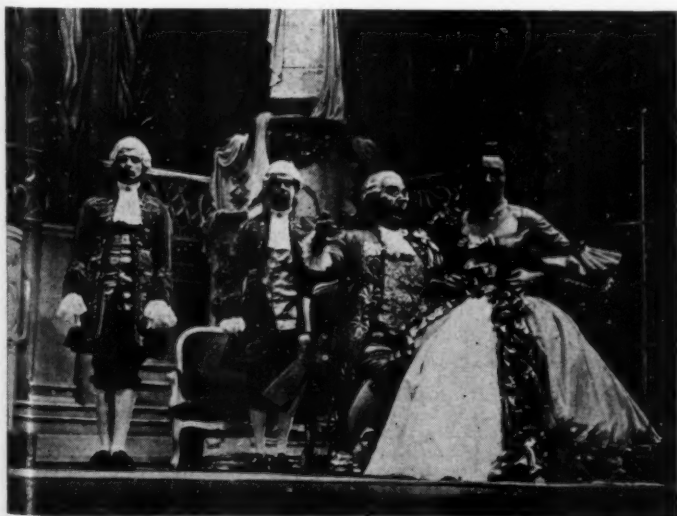
Mr. Breisach conducting. Except for Miss Turner's good Azucena, the less said about the performance the better.

In the repetition, Miss Curtis made an admirable and impressive Leonora. Fedora Barbieri was constantly thrilling as Azucena. Mr. Del Monaco and Mr. Guarrera gave fine, virile performances, vocally and histrionically, and Mr. Moscona and the others gave of their best. Ovarions were hearty and merited.

Lily Pons returned in *La Traviata*, on Oct. 4, and proved a far better Violetta under Pietro Cimara's baton than she had last year under that of Fausto Cleva. As Alfredo, Eugene Conley blended his Irish tenor with Miss Pons's French soprano. Robert Weede gave a sympathetic and masterly portrayal as Germont, keeping his voice down in his scenes with Miss Pons.

Miss Pons's acting, if not her singing, won her a success in Donizetti's *The Daughter of the Regiment*, three nights later. Vocally not much can be said for anyone, but the production was a riot of fun and well-timed clowning. Sharing the credit with Miss Pons were Salvatore Baccaloni, Mr. Alvary, Miss Turner, George Cehanovsky, Colin Harvey, and Ernst Lawrence, who did the best singing of the evening as the peasant lover. With the same cast the opera entertained a Sunday matinee audience on Oct. 12.

(Continued on page 25)



Dorothy Warenskjold, as Sophie, perches uneasily on the knee of Lorenzo Alvary, as Baron Ochs, in the second act of Strauss's *Der Rosenkavalier*



Photographs by Skelton

Lily Pons, as Marie, with George Cehanovsky (left) and Salvatore Baccaloni (right) in the revival of Donizetti's *The Daughter of the Regiment*

# Ballet Theatre Introduces The Harvest According

By ROBERT SABIN

SOME of Agnes de Mille's deepest inspiration is to be found in her ballet *The Harvest According*, which had its world premiere on Oct. 1 in a superb performance by the Ballet Theatre company. But the work fails to sustain its initial impetus and unity of style; it is not one ballet, organically speaking, but two or three, loosely strung together. The first of the three parts, entitled *Birth*, is profoundly moving and choreographically concentrated. The second part, called *Games*, is a sort of divertimento in musical-comedy style; and the third part, called *The Harvest*, is a greatly padded version of Miss De Mille's Civil War ballet from *Bloomer Girl*.

The *Harvest According* takes its title from a poem by Walt Whitman, *As I Watched the Ploughman Ploughing*. The lines where it occurs run:

"Life, life is the tillage  
And death is the harvest according."

Miss De Mille has attempted a cycle in pure dance terms with dramatic overtones, and one must admire her courage in striving towards something new, even though one must admit that she has failed to carry out her purpose.

Martha Graham has always exerted a strong influence upon Miss De Mille, an influence that has been good both for her and for ballet in general. For in such works as *Fall River Legend*, and *The Harvest According*, Miss De Mille has enriched the technical vocabulary and dramatic scope of contemporary ballet by borrowing from Miss Graham's revolutionary use of the body and conceptions of dance, adapting them to her own creative ends. This borrowing has not been a mere aping of outward style but an act of spiritual homage and understanding. *Birth*, the first section of *The Harvest According*, is a dance of tremendous physical impact, emotional truth, and human majesty. It has the formal elegance of a ritual, yet it is profoundly individualistic. At times, Miss De Mille veers from her central theme, but only momentarily.

## Dancers Meet the Challenge

Ballet Theatre was happily able to provide dancers who could meet the challenge of this earthy, percussive, dramatically searching movement. Gemze de Lappe, a new recruit, danced the role of *The Mother* with memorable power and intensity. She was completely at home on the stage, and she sustained the tragic awareness of the character unwaveringly. Liane Plane as *The Girl* was no less convincing, and the dancers in the roles of *Girls and Women* had been so well trained by Miss De Mille that they projected the feeling as well as the technical dynamism of the choreography.

Though one might balk at the superficiality and change of style in *Games*, one could admire the performances. Ruth Ann Koesum, as *The Child*, was captivatingly light and brilliant; and Kelly Brown, as *The Boy*, danced with true bravura. There was a tricky passage for the men—standing on their heads and performing various feats with their legs—that was ingenious in itself though too

Broadwayish for this context. In the third section, *The Harvest*, Jenny Workman appeared as *The Child Grown-Up*, and the other leading characters were seen at a later stage of their lives. Once again, they and the corps were admirable.

Miss De Mille herself selected the score for *The Harvest According* from works by Virgil Thomson. She used parts of the *Cello Concerto*, the opera *The Mother of Us All*, and the *Symphony on a Hymn Tune*. Although two of these compositions were never intended for the theatre, and the excerpts from *The Mother of Us All* were given wholly new dramatic connotations, the music sounded astoundingly right for the choreography. It would have been quite possible to assume that the score had been especially composed for the ballet if one had not known its history. The *Cello Concerto* was skillfully rescored, with the absorption of the solo instrumental part and the need for heavier instrumentation in mind; and the other concepts were dovetailed into the score with equal skill. This music is sweet and sound, even brash on occasion, and very American in feeling. Joseph Levine conducted vigorously.

Lemuel Ayers's costumes had a becoming simplicity and dignity in *Birth*, and *The Harvest*, but the costumes for *Games* were much too tutti-frutti in design and color. His scenery looked very painted and too much like magazine illustration. The opening lighting effect was stunning, but Peggy Clark was overfond of a dark stage in passages where one was anxious to see everything.

Tatiana Riabouchinska's dancing of the *Prelude in Les Sylphides*, at the opening of the program, was all sweetness and light, an exquisitely musical and sensitive performance that might stand as a model to all dancers essaying this difficult passage. The other leading roles were taken by Paula Lloyd, Dorothy Scott, and Royes Fernandez. François Jaroschy conducted with gratifying temperament and a definite, if sometimes too heavy beat. Alicia Alonso again brought down the house with her stunning dancing in the pas de deux from *Don Quixote*; and John Kriza was a buoyant, though technically less exact, partner. Mary Ellen Moylan, who has revealed more than once this season her progress towards the regal status of a true classicist, danced the virtuosic female solo role of *Balanchine's Theme and Variations* with a fine line and sense of phrase. Igor Youskevitch was a faultless cavalier, and performed his solos superbly. Both the corps and the orchestra, under Mr. Levine, gave spirited, if less elegant, performances.

## Markova in Swan Lake, Sept. 30

Alicia Markova made her second appearance as guest artist with Ballet Theatre on Sept. 30, as *Odette* in *Swan Lake*. Not having seen her performance as *Giselle* on Sept. 26, I do not know whether she danced that role in the same lymphatic fashion, but her dancing on this occasion was a severe disappointment, for all its ethereal lightness and beauty of phrasing.

It is true that the emphasis in classical ballet today is too much upon sheer virtuosity and surface brilliance. That is a characteristic of our time in



Appearing in Agnes de Mille's new ballet, *The Harvest According*, with music taken from works by Virgil Thomson, is Gemze de Lappe (center)

all the arts. But it is a mistake to substitute languor for strength, vagueness for sharpness, under-accent for over-accent. Miss Markova was always elegant, but she was too indifferent to line and rhythmical intensity. Her attitudes and arabesques were insipid, and often the leg was only half raised, with a sort of weary, mannered ease that could be called deliberate style only by a stretch of the imagination. Her entrechats were careless, and some of her bourrées uneven.

In a lesser artist these things might be passed over, but Miss Markova is one of the supreme figures in ballet, and one expects the highest standards from her. Nor did her dramatic treatment of the role bear conviction, for all its moments of poignant loveliness. She was too cool, too remote, too physically detached. There is a difference between the elimination of technical effort through supreme mastery and the avoidance of it through mannerism.

Igor Youskevitch was the hero of the performance. He was a superb partner, and he danced his solos with the mingled strength and ease and noble bearing that make his Prince Siegfried well-nigh unsurpassable. The other dancers were nervous, and the corps looked heavy. Fortunately this was true only of *Swan Lake*; the company was in splendid form in the other ballets of the evening. Franz Allers, who conducted, had troubles with tempos, and the orchestra captured little of the romantic glow of Tchaikovsky's score.

The evening opened with a lively performance of *Rodeo*, with Kelly Brown, as the Head Wrangler; John Kriza, as the Champion Roper; Jenny Workman, as the Cowgirl; and Catherine Horn, as the Ranch Owner's Daughter. Mr. Kriza again demonstrated that he is in top technical form this season, and he performed his role with his customary keen sense of character. Miss Workman and the others were also in high spirits. Joseph Levine did not quite equal the gusto of the dancers in his treatment of the salty Copland music.

The grand pas de deux from *Don Quixote* is one of the most meretricious bits of choreography in the classical repertoire, but it is irresistible when it is danced with the fire, elegance, and beauty that Alicia Alonso brought to her performance in it. The Spanish elements in her temperament made her movement positively crackle with energy and passionate intensity. Mr. Kriza carried off his solos in flashing, if scarcely impeccable, style. The Karinska costumes enhanced the color of the dancing.

Les Patineurs seemed less tedious than usual, so well did the company

perform it. Barbara Lloyd and Ruth Ann Koesum were brilliant as the *Girl in Pink* and the *Girl in Yellow*; and Eric Braun had an admirable opportunity to display his sensational technical powers, as the *Boy in Green*. Such tours en l'air one sees seldom, even in these days of ballet acrobats. The *Skating Couples* also made the most of Frederick Ashton's showy choreography. Mr. Levine conducted.

—R. S.

## Triptych, Oct. 2

Ballet Theatre gave the world premiere of Edward Caton's ballet, *Triptych*, on Oct. 2. It scarcely deserved a place beside Agnes de Mille's new ballet, *The Harvest According*, and the revival of Lichine's *Graduation Ball*, as a work worthy of the company's repertoire. *Triptych* consisted of three sketchy diversissements, superficial, dated in style, and sometimes vulgar. The entire ballet was danced to arrangements of Brahms's piano music.

The first part was called *Hungarian Dances*, and was performed in much-beribboned peasant costumes that threatened to smother the dancers in some of the flashy passages. At one point, one of the women clutched a male dancer by the leg, in a mood of abject surrender, and seemed about to bite a piece out of it, but fortunately this did not occur. The second section, called *Impromptu*, had a vague story content. It seemed to be a mixture of elements from Fokine's *Le Carnaval*, with the wicked enchanter from *Swan Lake* thrown in for good measure. The third section, called *Waltzes*, opened not with Brahms waltzes but with the Rückblick and parts of the finale of the *F minor Piano Sonata*, after which some waltzes made their appearance.

The dancers strove manfully to make the most of the chaotic choreography, but their task was hopeless. Special mention should go to Jack Beaber for some brilliant leaps and turns in the *Hungarian Dances*; and to the dancers in *Impromptu*, who succeeded in creating dramatic tension out of practically nothing. Joseph Levine conducted. The scenery consisted of some flats painted to resemble sleazy lace curtains; and most of the costumes looked as if they had been salvaged from an old trunk. Neither were credited to a designer, which was just as well.

Memories of *Triptych* were quickly effaced by a magnificent performance of *Giselle*, in which Alicia Alonso surpassed herself. Her *Giselle* was a warm, passionate human being in the first act, and more than a bloodless wraith in the second. But the supreme factor in this performance was the exquisite perfection and vitality

(Continued on page 23)



# Christopher Columbus Reveals Milhaud

## At the Height of His Powers

By ABRAHAM SKULSKY

**D**ARIUS MILHAUD's opera *Christopher Columbus* (Christophe Colomb), which will be presented for the first time in the United States on Nov. 6 by the New York Philharmonic-Symphony under the direction of Dimitri Mitropoulos, is one of the most ambitious ventures ever undertaken by a composer in the operatic field. It was composed in 1924 on a text by Paul Claudel and was produced by the Berlin State Opera on May 5, 1930, with Erich Klier conducting. It has never been staged since, although it has been given in concert form in Paris, London, and Brussels. Next spring, the opera is to be produced at the May Festival in Florence, with Mr. Mitropoulos as conductor and Herbert Graf as stage director.

Claudel himself has provided some insight into his conception of the libretto. Instead of merely recounting the discovery of America, he chose to consider and interpret the ideas, questions, and emotions that four centuries of history have raised concerning Columbus' actions. The writer's approach to the subject is mystical and religious; the figure and vocation of Columbus are in his view an act of Providence.

The discoverer's story is told by a narrator reading from a large book to a chorus of people. The people are fascinated by the adventure, take part in it, acclaim, accuse, and ask for clarification of the navigator's acts. Each time the narrator arrives at a certain episode, his words fade and the action is re-created before the chorus of people and before Columbus himself, who, after the sixth scene, is seated in the chorus. The chorus does not resemble that of the Greek tragedies but rather that organized by the Church to serve as intermediary between officiant and congregation.

The opera is in two parts, the first consisting of nineteen scenes and the second of eight. The stage is divided into three levels. The front part is occupied by the narrator and chorus; the center area is reserved for dramatic action; and the back part holds a large screen on which films are projected, either to supplement the action or present symbolic illustrations of the text.

### Procession Opens Opera

The first scene offers an imposing procession. Figures of historic Spain precede a young man who carries the book about Columbus. He is followed by the narrator and chorus. The book is placed on a stand in front of the stage. In the second scene the narrator begins the reading of the book. In the third the chorus joins him in prayer, asking God's help in seeking to understand the significance of Columbus. The fourth scene is entitled *And the World Was Formless and Naked*. On the screen is seen an enormous globe turning in the midst of chaos and confusion. Above the globe appears a dove in shining light. The fifth scene reveals Columbus at the end of his life, old and poor, entering an inn at Valladolid. All he

has with him are his mule and prison chains. He stops to pray. In the following scene the narrator encourages Columbus and urges him to glance back over his life. The aged explorer comes to the front part of the stage, where he joins the chorus to follow as a spectator the story of his sufferings. In the seventh scene dance music accompanies checkered figures appearing on stage. Altercations occur among Columbus, an opponent, a defendant, and the chorus. In the eighth scene the stage is invaded by doves. They chase the grotesque figures, and one of the characters seizes a dove.

Scene nine presents the court of Isabella. She is shown as a child presiding in a garden over her court. Soldiers, magistrates, dignitaries, and scientists are present, all played by children in costume. The Sultan of Miramolin appears, followed by his statesmen and warriors, also played by children. He offers Isabella a caged dove. She accepts it graciously, puts a ring on the bird's claw, and sets it free. This entire scene is mimed to music by the orchestra and chorus. In the following scene the screen shows a dove flying above the ocean.

### Two Figures of Columbus

Scene eleven is laid in Genoa in the home of Columbus' parents. The explorer is deeply engrossed in Marco Polo's book of travels. On the screen are depicted in quick succession some episodes from the book. Sometimes actions are visible simultaneously on the stage and screen, such as the appearances of Columbus' mother and sister. Columbus wishes to follow in the footsteps of Marco Polo. The chorus and the aged Columbus encourage him. The two Columbuses and the chorus have a discussion. A dove appears, first as an image on the screen and then as a reality on stage. The sister takes it and gives it to her brother. With this, Columbus finally decides to leave on his mission.

Scene twelve is called *Columbus at the End of the World*. He has left his country and is on the Azores staring at the ocean, when a dying sailor is washed ashore. Columbus seeks in vain for information from the sailor about unknown lands. At the same time, the aged Columbus

recollects this episode of his life. The sailor dies. In scene thirteen, Columbus and His Creditors, he is alone at a window looking at the Atlantic Ocean. Three guitarists appear, mocking him and reminding him of his debts. Three creditors arrive, and Columbus tells them of his plans to visit the king of Spain. For this the creditors must again lend him money. In scene fourteen Columbus seeks an audience with the king. The courtiers laugh at him and his ideas, and he is admitted only after having bribed the major-domo.

Scene fifteen, *Isabella at Santiago*, opens with the Spanish queen praying and recalling the events of the recent past. On the screen flash in rapid succession fragmentary scenes of crowds, riots, and processions and views of Granada and Andalusia. The capitulation of the previous king is followed by the image of Spain at last united. There is a long aria for Isabella. The screen, in front of which she is praying, reveals a gigantic figure of St. James (St. Jacques in the opera) and above it a dove. She remembers having seen on Columbus' finger the ring she put on the dove's claw. She decides to help Columbus achieve his goal.

Scene sixteen, *The Recruitment*, is the first of three impressive and tumultuous scenes towards the close of Part I. Columbus, now aided by the court, is to undertake the voyage to the unknown west in three old ships. In the city of Cadiz a large poster announces the recruiting of crews, and an officer is seated on a platform awaiting enlistments. A procession of people in picturesque uniforms and others carrying provisions to the boats is followed by the sight of Columbus recruiting sailors from the lowest level of the population. The entire scene gives a picture of the intense life of a great harbor, and the music is built on a dance-like rhythm.

### American Scene

In the seventeenth scene, called *The Gods Churn the Sea*, the opera suddenly shifts to America, where the Indian gods fear the arrival of Columbus. The setting represents a sea-shore decorated with fantastic constructions in partial collapse. All the American gods, costumed in the manner of Mexican idols and bearing



Darius Milhaud today

such Aztec-like names as Tlaloc, Huichitpochtli, Quetzalcoatl, and Itzlipetzloc, are united here. One of them watches the departure of Columbus, as it is simultaneously shown on the screen. In a hilarious ensemble the gods decide to churn the sea, hoping to provoke a storm that will destroy Columbus' expedition.

Scene eighteen is another imposing scene. Entitled *Columbus and the Sailors*, it takes place on one of the ships. Columbus opposes the sailors, who, discouraged, without food and water, and wanting to turn back, are about to mutiny. After three revolts are quelled, a dove appears, first on the screen, then on stage. Land is sighted, and there is indescribable joy on board the ship.

Scene nineteen, *The Redeptor*, is laid on an exotic shore inhabited by animals and birds. On the horizon the ships are seen arriving. A *Te Deum* is heard from afar. In the midst of cannon salutes, Columbus raises the flag of Castile. This scene, closing the first part of the opera, ends with the majestic *Te Deum*, using the theme of the initial processional.

### Interlude Divides Opera

A long interlude separates the two parts of the opera. The spreading of the rumor of Columbus' discovery is represented by conversations among members of the chorus, while the aged Columbus remains in prayer. The narrator again takes his place and reopens the book. The interlude ends with the singing by the chorus of an impressive fugue.

The first scene of Part II returns to the court of Spain, where Columbus is accused of misconduct and envious opponents point out his administrative faults. The king asks advice of three wise men, but they are unable to provide any clearly defined counsel. The second scene is a kind of comic interlude. It has already started during the former scene, when the chorus, having nothing to do, begins behaving in a disorderly fashion. Some talk to each other; some sing freely; others start rehearsing the following scene. This dramatic device was used previously by Claudel in his play *The Satin Slipper*.

The third scene, entitled *Columbus Holds the Mast*, is one of the most impressive. The new governor of America has Columbus put in chains and sent back to Spain. The ship encounters terrible storms, and Columbus is asked to pilot it. Bravely he battles the elements and shouts: "Sea, I defy you!" At each of the storm's two crises the scene disappears in smoke and water, and on the screen are pictured Biblical allegories. The storm subsides; the scene changes, and at the back of the stage only a white canvas is seen.

Scene four describes *The Conscience of Columbus*. As the screen



The composer in 1926, shortly before writing *Christopher Columbus*





# CARL NIELSEN

**His reaction against romanticism**

**influenced later Danish composers**

By TORBEN MEYER

AS the Danish State Symphony Orchestra is making its first American tour this fall the works of Carl Nielsen, generally considered Denmark's foremost composer, are represented in each of its programs. Among the works that are being played are the Second Symphony, Fourth Symphony, Fifth Symphony, some minor works, the Suite for Strings, and some overtures. Except for the Fifth Symphony, introduced here two seasons ago, Nielsen's music has been until now virtually unknown in the United States.

Carl Nielsen was born on the beautiful island of Fünen (Fyn) on June 9, 1865, in a poor, remote homestead in the parish of Noerre Lyndelse, only a few miles from Odense, the birthplace of Hans Christian Andersen. His father, known as Niels the Painter, was a house-painter who played the violin in a little band at village festivals. Carl, the seventh of twelve children, was only five years old when he displayed his extraordinary talent for music. Using a quarter-size violin, he tried to play tunes he had heard his mother sing. In his excellent book *My Childhood* on Fünen the composer has described his father's reactions to his earliest attempt at music-making: "When I played, he did not say a word, but afterwards he took the violin, tuned it, and handed it back to me."

## Youthful Bandsmen

A poor man, Nielsen's father was unable to provide lessons for his son, but a few years later the boy picked up some information about playing the violin from a country school-teacher. He joined his father in playing at farm dances, and his father also taught him to play the cornet. When he was fourteen years old, he became the youngest member of the garrison band in Odense. It was in this town that he learned to know the music of Bach, Mozart, and Beethoven, thanks to a lonesome old pianist who used to play for him in a tavern. The young musician bought a piano, learned to play it, and in 1882 began work on his first compositions.

In May, 1883, taking with him a string quartet he had written, he went to Copenhagen to seek admittance to the Conservatory of Music. He visited the well-known composer Niels W. Gade, then president of the conservatory, and after demonstrating his ability as a violinist and composer was accepted as a free-tuition student.

Family friends provided him with a monthly allowance, so that he was able to continue at the conservatory for three years. During the last year he turned again to composing.

In 1888, Nielsen's Little Suite for Strings, Op. 1, was performed in the Tivoli Concert Hall, and in the same year he wrote a Quartet in G minor and a Quintet in G Major. None of these works shows any revolutionary tendencies, but they have a fresh virility that is free from sentimentality and pessimism.

Two years later in Paris, where he had gone to study, Nielsen met and married the young Danish sculptress Anne Marie Brodersen. The young couple eventually settled in Copenhagen, after a trip to Rome and other Italian cities. Nielsen won a position as second violinist with the Royal Chapel (Kongelige Kapel) Orchestra, which played at the Royal Theatre for the opera company and was then the finest Danish orchestra in existence. He retained this position until 1905.

## The First Symphony

In 1892, Nielsen completed his Symphony No. 1, which he designated as being in G minor, although it starts and ends with a C major chord. This was perhaps the first sign of opposition to the standard musical theories of his time. With regard to structure the symphony is classical enough, but there are new harmonic combinations and clear evidence of a talent for developing a melody symphonically. The second movement starts with a theme that by its balanced tension, serenity, and freedom in the use of intervals indicates a master's cunning and the steady development of a creative artist.

Hymnus Amoris, for vocal soloists, mixed chorus, children's chorus, and orchestra, was composed in 1896. The text, by a friend of Nielsen's, is in Latin, which he described as "a monumental language, rising above too lyric or subjective feelings, which are inadequate to praise the all-human force of love."

Some quartets, songs, a Sonata for Violin and Piano in A major, music for the theatre, and piano pieces followed. From 1898 to 1901, he worked on his first opera, *Saul and David*, using a text he had compiled from the Old Testament. More an oratorio than an opera and resembling somewhat the Greek tragedies and the Gluck operas, *Saul and David* gives a major role to the chorus, which, from the sides of the stage, comments

on the drama and also takes a direct part in the action. The great polyphonic choruses give the opera an aura of nobility and power. A passage of interest is the introduction to the second act, with its startlingly dissonant horn chords. *Saul and David* was given its premiere at the Royal Opera, under the direction of the composer, who temporarily abandoned his position in the orchestra.

Nielsen's Second Symphony, The Four Temperaments (De Fire Temperamenter), was written during the same period as *Saul and David*. Its movements are called Allegro colerico, Allegro comodo e flemmatico, Andante melincolico, and Allegro sanguineo. Here he discloses his leaning towards contrapuntal and dynamic elements free of romantic exaggerations. In the third movement polytonality is introduced for the first time in Danish music. The Four Temperaments is not program music, for the composer held to the firm conviction that music could in no way express concrete thoughts or actions; he used the title only as a vague hint as to what he intended to express.

Four years later, in 1906, Nielsen composed an opera comique, *Maskerade*, whose plot was derived from a comedy by the Danish "Father of Literature," Ludvig Holberg. Thanks to its gayety, lightness, spirit, and typically Danish cadences, the work has come to be considered the Danish national opera, and it has been performed at the Royal Theatre nearly 200 times.

Nielsen conducted this opera, as he had *Saul and David*, and in 1908 he was appointed chief conductor at the theatre, remaining there until 1914, when he retired. He preferred composing to conducting, and he was not always technically secure or interested enough to do justice to the works of composers other than himself. One composer was excepted, Mozart, whom he admired throughout his life, and whose operas he conducted magnificently, as if inspired. Wagner, on the other hand, was looked upon with disgust by Nielsen.

In 1910-11 Nielsen wrote his Third Symphony, *Sinfonia Espansiva*, whose first movement starts with fourteen bars of unadorned rhythmic figures for wind instruments and strings on the single tone of A. From this beginning the main theme is fired off like a series of shots from a gun. Tonality in the classic sense has here lost its importance as a structural factor, although each section still concludes with a well-defined harmonic cadence. In working towards the climax of the Andante, Nielsen employs two wordless vocal lines, for soprano and baritone. The first two movements prove his art to be deeply rooted in the native soil.

## "A Third is a Gift from God"

Nielsen had by now decided that in music melody had always been and would always be the essential thing. This was not a conclusion easily reached at a time when the romantic vicious circle of chromatic and enharmonic chords still prevailed. In

his book *Living Music*, the composer refers to the power implicit in melodic intervals by saying that "it should be said clearly that a melodic third is a gift from God, a fourth a glorious experience, a fifth the perfect happiness." This view can be seen developing gradually from work to work, at the same time that his tonal, rhythmic, and melodic ideas are expressed with increasing limpidity and simplicity.

The composer's first work for solo instrument and orchestra, the Violin Concerto, Op. 33, was begun at Troldehaugen, the Norwegian country home belonging to Grieg's widow, in 1911.

His Fourth Symphony, The Inextinguishable (Det Uudlukkelige), was composed from 1914 to 1916. In it Nielsen seems to be saying that not everything can be absorbed by evil forces and darkness because "music is life and as such inextinguishable," but that only music can express fully the elemental will to live. The symphony is written to be played without pause, but it has four clearly defined movements, linked together by motivic bridges. Three movements make use of a common idea.

During these years Nielsen was also busy composing more than 300 songs as well as a Chaconne, Op. 32; Theme and Variations, Op. 40; Suite, Op. 45 (all for piano); and prelude and Theme with Variations, Op. 48, and Prelude e Presto, Op. 52 (for violin). The songs range from simple folk-like melodies to concert romanzas, and include nationalistic songs, songs to nature and the seasons, and children's songs. His aim was "to bring the song to the people" through pure melodies that reflected the meaning of the text without overshadowing it. To the Danish people it is thought impossible that some of his songs should ever die.

## Final Break with Tradition

In his Fifth Symphony, completed in 1922, Nielsen finally shook off the vestiges of traditional dust. Completely avoiding the sonata form he arranges thematic elements quite freely, either as short motive-fragments or as long, melodic lines that sing out unceasingly. In two parts, which actually amount to four movements, the work reveals the expressive force and symphonic mastery of its creator.

Nielsen's sixth and last symphony, *Sinfonia Semplice*, was written in 1924-25 and had its premiere in December, 1925, a few months after his sixtieth birthday. In this case he intended to create a light and gay work, a sort of chamber-music piece for large orchestra. During the 1920s he also wrote a Concerto for Flute and Orchestra (1926), a Concerto for Clarinet and Orchestra (1928), and Three Pieces for Piano (1929). The piano pieces approach the atonal, twelve-tone music developed by his good friend Arnold Schönberg.

His last work was a Commotio for Organ Solo, which takes thirty minutes in performance. He did not live to hear it played publicly for he died on Oct. 3, 1931, from a heart disease (Continued on page 29)

# Venice Festivals Offer Many Examples Of Baroque and Contemporary Music

By NEWELL JENKINS

## Venice

IN a bow to Venetian composers of the seventeenth and eighteenth centuries, La Fenice opened its doors on Sept. 8 with a concert dedicated to music by Antonio Vivaldi and Francesco Cavalli. The occasion was the launching of the fifteenth International Festival of Contemporary Music and the sixth Venetian Musical Autumn.

The first half of the program consisted of Vivaldi's *Le Quattro Stagioni* concertos for solo violin, string orchestra, and continuo. The "elaboration" of these works was by Bernardino Molinari, whose vast knowledge of orchestration often overlays the original and purer eighteenth-century line and sometimes even obscures the composer's intention. Artur Rodzinski conducted with an obvious love for the music. The orchestra, responding readily, gave precise and spirited performances, full of color and life, rhythmical as well as lyrical. Rino Fantuzzi played the taxing solo part with good intonation and nobility of tone.

The second half of the program began with a suite from Cavalli's opera *Erocle Amante*. Well chosen by Riccardo Nielsen, the sections included an impressive introductory symphony for orchestra; a soprano aria; a soprano and tenor duet; a bass aria; and a threnody on the death of Erocle, scored for three solo voices, chorus, string orchestra, and organ. Cavalli's *Magnificat*, for four solo voices, chorus, orchestra of strings and trombones, and organ, completed the program. It was arranged by Nielsen upon commission by the Fanny Peabody Mason Music Foundation, which kindly permitted the Venice Festival to give the premiere.

## Cavalli Works Powerful

The two pieces are powerful and colossal baroque canvases of intense and rich beauty, bold in concept, and daring in the way they transcend the stereotyped forms of the time, whether in the sensitive harmonic solution of a four-note basso ostinato, the soaring linearity of a double fugue, or the tonal depiction of the text.

The performances in no way were up to the level reached in the Vivaldi concertos. The general impression was of bad balance, metronomic versatility rather than rhythmical foundation, and a certain tonal monotony. The dynamics striven for were often exaggerated. The soloists were Elena Rizzieri, a soprano of excellent musicianship and steady tone; Cloe Elmo, always a consummate artist, somewhat at a loss in this seventeenth-century music; Cesare Valletti, vocally a fine tenor but musically with much to learn; and Francesco Calabrese, whose small voice made little impression.

Two days later came the revival of Gian Francesco Malipiero's *La Favola del Figlio Cambiato*, with a text written expressly for him by Luigi Pirandello. The essential reasons for producing this work were twofold: Venice attempts to perform a vital contemporary opera each season, and this creation of a native son had caused some political upheaval when it was first produced eighteen years ago. It was received with great dis-

pleasure by the Nazis after its premiere in Kassel, and then the Fascists would not permit the Rome performances to go on.

The Pirandello story is that of a woman whose attractive infant son had been snatched from her by the *Donne* in exchange for the cretinous and ugly child of the king of an undefined country. In the prologue the mother laments her fate. She is led to the Vanna Scoma, a sort of witch-seer, who tells her that her son is in a king's palace and that his happiness depends on how she treats the changeling left with her. The mother swears to find her true son.

The scene shifts to a beach bar, complete with foreign sailors, ladies of easy virtue, a pianist, and so on. It is revealed that a blond prince from another country has taken a villa by the sea to recuperate from some slight indisposition. The cretin, Figlio-di-Ré, enters with his court of street gamins, saying that he is really the prince. He takes his queen, a street-walker, and departs. In the garden of the prince's villa, the prince meets with his two ministers, telling them that for the first time he feels happy; he has discovered that communing with nature is far more important than mere kingship. He says that if he leaves now he will die, if he stays he will eventually abdicate. The news comes that the king is dead and now the prince will be king.

In the last scene, the prince, now king, meets his true mother for the first time. They both sense the truth of their relationship. Suddenly the Figlio-di-Ré jumps the wall and attempts to assassinate the new king, crying that this man is a usurper. The king is in hearty agreement with the challenger and says it matters little who wears the crown, in itself only a symbol; even if worn by an imbecile, it still commands respect and devotion. He wishes to correct a wrong of many years and transfers the kingship to his would-be assassin. The Figlio-di-Ré makes all bow down and recognize him as a true sovereign, and

the other king returns to his mother.

The music represents Malipiero at his best—not only clear and concise in form, but clean and flowing in the melodic line. I found neater and more resonant orchestration, more diverse colors and subtler shading here than in any other of his works that I have heard. If there is any criticism to make, it is that of proportions—the shortest and for this writer the best act is that of the beach bar. The next to last act, in comparison with the others, fails miserably both from a musical and dramatic standpoint. As a whole the opera will not set the Thames on fire, nor will it bore one to death.

The performance was conducted with great competence and clarity by Nino Sanzogno. The sets by Enrico Paulucci and costumes by Gianna Lanza created a general feeling of timelessness in the first two scenes and a delightful "roaring twenties" quality in the rest. Particularly successful was the beach bar scene, a magnificent parody of all that was ghastly around 1929 as reflected in the cloche hats, low waistlines, hideous striped materials, and fringes of the costumes. The stage direction of Giorgio Strehler was the best this writer has yet seen him provide.

Carla Gavazzi as the mother gave great poignancy to the part. Vincenzo Maria Demetz as L'Uomo Saputo and later as the Podestà was delightfully humorous. But it was Cloe Elmo as Vanna Scoma who dominated the evening. It is wonderful to look back on the succession of new operas and always recall Miss Elmo as making the most immediate, strongest, and most lasting impression of all the singers. Fernanda Cadoni as La Sciantosa (an Italianization of La Chanteuse) was appropriately vulgar. Mario Carlin as the Figlio-di-Ré was full of speech impediments, nervous ticks, and leers, and he sang his role with excellent command of the material. Cesare Valletti as the Prince gave a far better account of himself than two evenings before.

By CYNTHIA JOLLY

## Venice

A PART from the revival of Malipiero's opera, the Venice festival concentrated most of its modernity in orchestral and chamber music programs and not in stage productions. There was one notable exception: a stimulating ballet-pan-tomime, *The Idiot*, with music by the 25-year-old German composer Hans Werner Henze. Freely based on Dostoevsky's novel, it adapts the surrealist expressionism of the 1920s for its main mode of expression. Tatiana Gsovsky, the choreographer, succeeded in combining this dated framework with many strangely-assorted elements, including classical and abstract ballet techniques, mime, and a speaking dancer with modern plastic movement for the *Idiot* himself. The easily-changed stage properties for the eight scenes, were both representational and geometrical (intersecting circles in motion) and used a quantity of swings, ladders, and ropes. All this might have spelt disaster; instead it became a suggestive synthesis of art forms. It was endorsed by a score that had obviously been built around the conception without being rigidly connected to every movement. Henze achieves his effects by the simplest means, using soloists for his fourteen orchestral elements. He draws frankly on many sources, chiefly Stravinsky, but principally he is a confirmed twelve-tone composer who uses his technique as a natural language.

The performance was by an enterprising young group at present working in Berlin. It was conducted by Rudolf Albert, of Munich, and the capable players were all members of the Berlin Philharmonic. Klaus Kinsky was most moving as the introvert, brooding Prince Myshkin, and Natascha Trofimowa and Wiet Palar danced Aglaia and Nastasia Filipovna. *The Idiot* was a prize-winning work in the 1952 Berlin Festival.

## Webern Work Most Knotty

The festival pointed up the strange truth that music written in the last few years appears much less modern than that of twenty and thirty years ago—that it is in fact still following in the trails then blazed. Much the most difficult piece heard here was written ten years ago, which in turn had used an idiom well consolidated fifteen years earlier—Webern's *Cantata*, for soprano, bass, chorus, and orchestra. Ilona Steingruber sang the soprano part with an assurance that gave the seemingly arbitrary series of sounds a kind of hysterical logic. The same concert, given by the excellent Vienna Singakademie, conducted by Heinrich Hollreiser, included Bartok's 1930 *Cantata Profana*.

A recent Hymn, for contralto, bass, chorus, and orchestra, by the contemporary Austrian Gottfried von Einem, is a much more accessible, extrovert work, which uses a Goethe text and the pompous declamatory brass effects to which the composer is so attached. It is as theatrical as Verdi's *Requiem* but has relatively little to say. A much more serious work, of the contemporary German school, was Karl Amadeus Hartmann's *Fourth Symphony for Strings* (1946), which received a very poor performance by a new body of string players from

(Continued on page 25)



Carla Gavazzi as the mother (center) and Vincenzo Maria Demetz as The Know-All in *La Favola del Figlio Cambiato*

Giacomelli





Drawing by B. F. Dolbin

By JAMES LYONS

**E**VEN if Tullio Serafin had not made his share of musical history, he would own the distinction of having been the only co-professional whose approval Arturo Toscanini went out of his way to earn, and didn't.

It happened on the night of April 13, 1915, when Mr. Serafin, passing through New York en route from Milan to Havana, elected to see for himself if the Metropolitan Opera were as good as it had been advertised. With a bevy of La Scala notables in tow, he went to hear Carmen. When Toscanini, who was to conduct, learned that his distinguished contemporary was in the house, he at once gathered the evening's forces and made it clear that he expected nothing less than the utmost from them. He wanted to show Mr. Serafin the Metropolitan at its best.

As it turned out, Toscanini was thwarted at every turn. Irving Kolodin writes of the performance: "It chanced that Amato was indisposed, and Tegani replaced him to sing Escamillo for the first time at the Metropolitan; Farrar was in poor voice; there were a number of audible slips at important moments; and the stage band commenced to play ten measures before its cue." Mr. Serafin was not impressed. Toscanini left the Metropolitan forever after his next and last appearance of that season.

#### Opera's Patriarch

Today, nearly four decades later, artists of every station and stature continue to seek Tullio Serafin's nod of approbation. Celebrating his golden jubilee as a conductor on Dec. 26, he is the patriarch of grand opera, and if the fullness of time has brought him mellowness it is subtle beyond the detection of his collaborators at the New York City Center.

On the podium his big amber eyes smile only when opera is being made with love; when it is not they narrow and take on a steely glint. Woe betide the unfortunate who does not give as unstintingly to the lyric art as Tullio Serafin.

Off the podium the story is the same: These days, when he is not busy at the City Center, he is more likely than not to be found at the piano in his home, tirelessly coaching this or that singer by the hour until, in the maestro's judgment, his young charge is ready to handle the role at hand. When the teacher is pleased there is

coffee and conversation. But not a moment before.

When Mr. Serafin is neither conducting nor coaching, or when he is not sampling the delights and horrors of an unfamiliar modern score, a trace of his mild schizophrenia persists. Even in social chatter, he is sweetness and light only until there is a suggestion of less than complete artistic justice, at which point the fur starts to fly.

Around a table in his spacious hotel suite the other day, the maestro was reminiscing with Wladimir Lubarsky, his personal representative and friend, and John S. White, the City Center's factotum and stage director. The demi-tasse was strong, but so was the language.

Sometimes, as when the talk got around to Mussolini, Mr. Serafin's bull neck would seem ready to burst its collar, and his chunky arms would deploy themselves with abandon. Again, as when he tried to enumerate all of the operas he had conducted in first performances, he would sit back amiably, lock his pudgy thumbs about his bright blue braces and look for all the world like a caricature of the contented vintner reflecting on the choicest of his many harvests.

A true child of this century, Mr. Serafin first took a baton in hand at the Teatro Comunale di Ferrara in 1900, where he also made his formal debut as a conductor two years later. In 1903 he transferred to the Teatro Regio at Turin, in 1906 to the Augusteo at Rome, and in 1909 to La Scala itself. There were miscellaneous engagements off and on throughout Europe and South America, including the Opéra-Comique in Paris, the Covent Garden in London, and the Teatro Colón in Buenos Aires. His Metropolitan stint began in 1924, and in 1935 he assumed directorship of Rome's Teatro Reale. World War II drove him to despair and disillusionment, and only now, with his current City Center assignment, has he begun to recapture the driving enthusiasm that had brought him to the very forefront of his demanding profession.

One would never discern, sharing caffè espresso with this man in the company of friends, that he is a figure of commanding eminence in the mainstream of our cultural life. Except at moments when his volatile temperament erupts in a torrent of animated Italian, he is the most circumspect of conversationalists, by turns taciturn and quietly jovial, with his stubby fin-

gers underlining a fine point of argument and then, as is their wont on the podium, darting to his hairline of old to slap back an intractable strand of his silver, leonine hair.

As you would suspect, the maestro has an array of unyielding convictions on matters musical and otherwise. That is not to suggest he is reactionary. Quite the contrary. In his hand when the interviewer arrived, in fact, was a copy of Roger Sessions' Second Symphony. An inquiry prompted him to generous praise for the work, and inevitably the conversation swung first to modern music.

In general terms, Mr. Serafin allowed that every new opera of any merit should be mounted and should be performed until it is perfectly obvious that the public likes it or not. With due deference to the economic realities of production, he feels that it is the clear responsibility of opera houses to acquaint its audiences with contemporary works as they become available and to encourage promising composers as much as possible. In connection with new works, Mr. Serafin noted that Deems Taylor is now putting the finishing touches on an opera to be given its premiere in the next City Opera season.

#### Another Language

The forthcoming Taylor work will, of course, be in English, and this brought up a novel theory of the maestro's on the much disputed question of translations. Parenthetically, he does not handle our tongue with anything like ease himself, but that does not seem to militate against his insistence that an opera audience deserves the courtesy of performance in its own language—only, however, until they understand what is going on; after that the work should be given in its original tongue, except for an occasional performance of the translation to familiarize newcomers with its content.

As to the heavily prognosticated future of opera, Mr. Serafin agrees with those who believe its days of future glory lie in America, not in Europe. He finds it nothing short of remarkable that our interest in the lyric theatre has burgeoned so widely in the years since he departed the Metropolitan. Based on his observations of the past season, he sees every indication that this trend will continue until opera has become a permanent part of local culture across the land.

The conductor disclosed a pronounced prejudice in favor of young Americans for operatic timber. He asserts that our nation is running over with talent and prospective greatness. For proof he cites, among others, Anne McKnight, the City Center's Aida this season, who was discovered by Mr. Serafin while she was singing under an Italian pseudonym in Italy. Nor does he restrict this to performing artists. Composers, too, he added, are showing a higher incidence of originality in America than their European counterparts because material problems abroad have effectively stifled

the creative spirit of young European composers.

Only once during the interview did Mr. Serafin manifest any, for want of a better word, reticence. He was downright sensitive when asked about the circumstances surrounding his leave-taking in 1935. It was understood in the spring of 1935 that Mr. Serafin had walked out in a fit of petulance over a salary cut. The figure he is reported to have refused was a matter of about \$34,000 for one season—a handsome sum in those Depression days. Reaction in the trade was immediate and uniformly negative, and no adequate answer was forthcoming: With the entire music industry in a slough of despond, what right had Tullio Serafin to act so high-and-mightily, to demand a sum which would mean personnel cuts all along the line? Mr. Serafin was at pains the other day, choosing his words carefully, to set the record right from his point of view. Briefly, his explanation was as follows:

He had already accepted two salary cuts from a top of \$58,000 when, in 1935, Gatti-Casazza reached him in Italy, by telephone from New York, and asked him to come back at a still lower salary. Immediately he told Gatti-Casazza there was no question of money involved, and that in fact he would take an even more substantial reduction in the event of a return engagement. However—and here Mr. Serafin hesitated and had to be urged to continue—the political situation in Italy was difficult at that moment; the foreign office had denied him a passport; Mussolini had all but ordered him to stay at home. And so, in the end, aware that his telephone was being tapped by government agents, Mr. Serafin had to tell Gatti-Casazza that he could not accept a contract renewal.

In a paragraph, that was Mr. Serafin's explanation, except that he admitted to having made a series of derogatory remarks about the Metropolitan at the time. He emphasized, however, that he had said much more severe things about the Metropolitan's repertory and internal policies before his departure than he ever did afterward. He recalled that he had insisted the Metropolitan should "open its windows" and let in some fresh air, and he saw no reason at this late date to regret that observation.

In any event, his story told, the maestro relaxed again, visibly relieved to have belatedly cleansed an ugly blot from his escutcheon.

#### Erroneous Birth Date

Speaking of blots, Mr. Serafin was reminded that an ink smudge on civil service records had added an extra week to his life. Delighted to have hit on a change of subject, the maestro recounted how the excitement of religious festivities attending the rightful date of his birth—Dec. 1, 1878—caused a careless and hurried clerk to smudge the entry. Ever since Mr. Serafin has been a week ahead of himself, and he mused philosophically that

(Continued on page 29)





## Royal Flush

Things haven't been so good in the king business lately, but at least two current monarchs have shown that they are prepared to open up at a new stand in the event they ever decide that the time for a change is at hand. Both King Frederick IX of Denmark and King Narodom Sihanouk of Cambodia are musicians of no mean ability.

King Frederick, were it not for his crown, probably would qualify for professional status. He frequently conducts rehearsals and private performances of the Danish National Radio Orchestra, which is touring at the moment in the United States, and he recently permitted a picture to be taken of him directing the orchestra in his shirtsleeves. You may have heard the broadcast of a special tape recording made in honor of the orchestra's American visit, in which the King puts the ensemble through the paces of the overture to *Die Meistersinger*. He also has recorded an album of music as a gift for the Queen Mother.

The Cambodian ruler is a composer, and his *Miniature Suite* was the featured attraction of the Air Force Symphony Orchestra's Watergate concert last August in Washington. This was said to be King Narodom's debut, in the western world at any rate, and the Voice of America took a recording for rebroadcast to the Far East, including Cambodia. A recording also was sent to the King himself.

So, instead of going to the dogs, royalty may be going to music, which, in the opinion of some people, amounts to the same thing.

## Through a Glass Darkly

During one of the recent sessions of the International Society for Hell on Earth, it was decided to invite some representatives of the infernal powers to attend our local ballet and opera seasons, to further cultural relations. One of the most distinguished guests from the nether regions brought along some programs to show us what was being done there. We were astounded at the similarity of style between their standard ballet and opera plots and ours, and subjoin herewith the program note for one

of the most popular ballets in the infernal classical repertoire:

*La Bushe de Roses* (translated, *The Rose Bush*). Taken from an old Arcady legend that unkind maidens turn into rosebushes when surprised digging for worms after dark for bait to catch frogs, this popular ballet by Kassievszkvoiszko opens in a forest glade where the beautiful Phlambouy, daughter of the local tree surgeon, is dancing around the glen alone, leaping up and biting tender young leaves off the lower branches of young birch trees. Surprised in this activity by Glandanauer, a handsome village drunkard, she is frightened and pretends she is a toadstool. He sits on her and starts drinking, but is discovered by Baron Blindenphofft, ruler of Gascony, who pretends to be an impoverished deliverer of ice because he recognizes Phlambouy as a rare type of edible mushroom he would like to transplant to his dungeon. This is the end of the first scene.

The second scene opens in the modest kitchen of Dzhaambull, local tree surgeon and father of the hapless Phlambouy. It has now been transformed into a glittering palace, with palm trees and fountains replacing the plain wooden shelves and sink. Dzhaambull is amazed but delighted at this unexpected alteration, and indicates his mixed emotions by pursuing wood nymphs through the fountains and up the palm trees. He is interrupted in this activity by Glandanauer, disguised as Baron Blindenphofft, searching for Phlambouy, who, he believes, has hidden his bottle. He is followed furtively, by Phlambouy, now pretending to be her deceased mother, and flitting from one tree to another hysterically, fearful of discovery by Baron Blindenphofft. She is followed by the real Baron Blindenphofft, whom no one recognizes because no one has even seen him before. He is carrying a large piece of ice, which is so heavy that he occasionally puts it down and stands on it on his toes, indicating that he is tired and almost ready to abandon his fruitless search.

Mistaking Glandanauer for Baron Blindenphofft, Phlambouy

brides the nymphs to drown him, but as they are about to do so, Dzhaambull, who thinks his daughter is the old rag-picker who had short-changed him the week before, starts to pursue her revengefully. Phlambouy, not recognizing her old father, hides behind a palm tree and starts digging worms as the stage grows darker and darker, and as the real Baron Blindenphofft discovers her, she turns into a rose bush, thus carrying out the legend of old Arcady. The rest of the cast perform a dance of ululation until they drop from sorrow and exhaustion. The scene ends with the stage a shambles and Glandanauer still searching for his bottle among the ruins.

## Unpopular Mechanics

A. R. Gephart, a member of the Men's Garden Club, and Frank Edwinn, a singer, in Asheville, N. C., have invented garden chimes. The alleged musical instrument, encompassing four octaves, from C sharp below middle C to A above high C, comprises vari-sized flower pots which give out a toneful clunk when struck. Just before the unveiling several weeks ago, middle C developed a laryngeal crack, and the inventors had to thump fifty pots to find a successor.

Davis Shuman, of the Juilliard School of Music, has invented a trombone that slides at a 45 degree angle to the side instead of straight out to the front. Besides spoiling a lot of venerable comedy routines, this innovation makes life simpler and considerably safer for trumpet players, who usually sit in front of trombone players. It also makes trombone playing possible for children and other people with a short reach and opens new vistas of oblique destruction.

## Where Are the Snows...?

If any of the four principals in the third act of *La Bohème* at the Amato Opera Theatre in New York suddenly develops an allergy to cereal here is the reason. Anthony Amato, the director, was unable to get any artificial snow from the firms that usually fur-

nish this commodity to opera companies, and, being of an improvisatory turn of mind, bethought himself of a substitute. He ran to the corner grocery, bought up the available supply of oatmeal, and threw it on the snow track in the theatre. Result—snow that looked only slightly off-color, since oatmeal is not pure white. The press agent who told me this story suggested heading it "Snowing His Wild Oats."

## No Comment:

There is an African gray parrot in a restaurant out on Long Island who entertains customers nightly by whistling the drinking song from *La Traviata*, the triumphal march from *Aida*, Hall of the Mountain King from *Peer Gynt*, airs from *La Bohème* and *Carmen*, and several songs, including *Ciri-biribin*. When he gets stuck in the operatic repertoire, as he frequently does, he ad libs for a moment and then swings into *Ciri-biribin*, his favorite. Before the war, a waiter taught him the Fascist hymn, *Giovanezza*, and he still sings it lustily to the embarrassment of practically everybody. His name is Coco, and Frank Buck says he is 65 years old, which, you may be surprised to learn, is not a doddering age for a parrot.

From *Variety*: Probably the best known anecdote about the old recording days is the story about the time Caruso and Geraldine Farrar waxed the love duet from *Madama Butterfly*. The day was hot and humid and Caruso took time out between "takes" for a "quick one." When he returned and sang the introductory bars, Farrar is supposed to have thrilled, in perfect accord with the music, "Oh, you've had a highball!" Caruso, still singing also in perfect time, replied, "I've had two highballs." Authorities are still in dispute over whether the record was ever released commercially.

The Yugoslav baritone, Jovan Gligor, was engaged by the Vienna State Opera but was dismissed for alleged inferior performance. The singer brought suit and the trial judge asked for an audition. Sitting down at a piano, the judge himself accompanied the singer and pronounced his voice excellent. But the lawyer for the state objected to the judge's acting as an expert witness in a case that he was hearing. So a second judge was called in, and he directed the baritone to sing before Karl Grossmann in the Vienna Konzerthaus. He sang an aria from Prince Igor which drew applause from the crowd in the Konzerthaus as well as from the expert. Mr. Grossmann asked him to repeat one passage and then said Mr. Gligor had a remarkable voice that needed only a little cultivation. Decision: judge No. 2 awarded Mr. Gligor 52,100 schillings (\$2,000) and criticized the evidence of the State Opera's witnesses, including its director, Franz Salmhofer, as "unreliable" . . . Next case!

*Mephisto*





Polyna Stoska is congratulated backstage by Heinz Tietjen (left) and Leo Blech after singing in *La Forza del Destino* at the Berlin Festival

## Vladimir Horowitz To Observe Anniversary

On Jan. 2, 1953, Vladimir Horowitz will observe the 25th anniversary of his American debut by playing Tchaikovsky's First Piano Concerto with the New York Philharmonic-Symphony. The pianist appeared for the first time in this country on Jan. 12, 1928, playing the same work with the same orchestra. The coming January concert will mark not only Mr. Horowitz' debut anniversary, but his 25th appearance with the Philharmonic-Symphony as well. As a gesture of thanks to the organization he will donate his services for the benefit of the orchestra's pension fund.

In Mr. Horowitz' engagements with the Philharmonic-Symphony he has played five different works under seven different conductors. Brahms was represented by both of his piano concertos, Beethoven by his fifth, Rachmaninoff by his third, and Tchaikovsky by his first one.

## Hugues Cuénod To Appear Here

The French tenor Hugues Cuénod is scheduled to make at least three appearances in New York during the current season. On Dec. 21, he will appear with Jennie Tourel in the first performance of Igor Stravinsky's new Cantata on Elizabeth Themes, which

is to be given under the direction of the composer for the New Friends of Music. Mr. Cuénod will be soloist with the Harpsichord Quartet at Carnegie Recital Hall on Dec. 16 and Jan. 13.

## Fedora Barbieri Makes California Opera Debut

On Oct. 3, Fedora Barbieri made her debut with the San Francisco Opera Company in a performance of *Il Trovatore*. Thirteen days later, she sang the part of Santuzza in *Cavalleria Rusticana* for the first time in her career. Miss Barbieri will rejoin the Metropolitan Opera Company this fall for her third season with it.

## New Music Quartet Opens Washington Series

The Gertrude Clark Whittall Foundation in the Library of Congress presented the New Music Quartet—Broadus Erle and Matthew Raimondi, violinists; Walter Trampler, violist; and Claus Adam, cellist—in concerts on Oct. 3 and 7. The first one was a special event given by the foundation for the United States National Commission for UNESCO, while the second marked the opening of the foundation's regular series of chamber-music programs. The quartet will travel as far west as California and British Columbia in its tours this season.

## 1952-53 Tour Begun By Robert Shaw Chorale

The Robert Shaw Chorale began its fifth annual tour of the United States with a concert in Ohio on Oct. 14. The company of singers and instrumentalists is to return to New York for two months after a concert in North Carolina on Dec. 17. Before resuming its travel in March, the group will make recordings for RCA Victor and give the first of a series of three New York concerts.

## Ellabelle Davis Concertizes in Europe

Ellabelle Davis is now in Europe, where she is singing recitals in Scandinavia, Holland, and Luxembourg. The soprano will spend the month of December giving concerts in Israel.

## David Poleri To Appear in Italy

Next month David Poleri will appear in Tchaikovsky's *Pique Dame* at the Teatro Comunale, in Florence, Italy.



Particam-Maria Austria

Leon Fleisher, soloist, and Willem van Otterloo, conductor, at one of the 1952 Holland Festival concerts

# PERSONALITIES

## Herbert Graf Stages Several Operas

Herbert Graf, who is now putting the final touches on his staging of *La Forza del Destino*, the opening work of the Metropolitan Opera's 1952-53 season, directed three operas—*Don Giovanni*, *Der Rosenkavalier*, and *The Daughter of the Regiment*—in the recent season of the San Francisco Opera Company. During the summer Mr. Graf was occupied with *Wozzeck*, at La Scala in Milan; *Aida*, at the new open-air theatre in Naples; and *Le Nozze di Figaro* and *Otello*, at Salzburg.

Next year the stage director will go to Florence to prepare two operas, including Milhaud's *Christopher Columbus*, for the May Festival there. For the Salzburg Festival Mr. Graf is to stage a new production of *Don Giovanni* in the Felsenreitschule.

## Byron Janis Ends First European Tour

Byron Janis' sixth appearance with the Brussels Philharmonic, on Nov. 10, will conclude his first European tour, and he will return to the United States before going to Cuba to play with the Havana Philharmonic. The pianist's Continental engagements also included five concerts with the Amsterdam Concertgebouw Orchestra and others in Rotterdam, The Hague, and Milan.

## Dame Myra Hess Opens Concertgebouw Series

Last month Dame Myra Hess was soloist in the opening concerts of the Amsterdam Concertgebouw's 1952-53 season. Following these appearances she continued on her annual tour of Holland. Before Miss Hess comes to New York in February, she will play the five Beethoven piano concertos with the London Philharmonic, under Sir Adrian Boult and give a number of recitals in Great Britain.

## William Warfield Returns For A Single Engagement

William Warfield honored a long-standing agreement to appear at the Worcester (Mass.) Festival on Oct. 23 by turning over to his understudy the role of Porgy in the production

of *Porgy and Bess*, which is now playing in London, and making a flying trip to the United States for the one appearance. Mr. Warfield has found time to make recital debuts in Vienna and Berlin during the European tour of the Gershwin opera.

## Stephan Hero Plays In Eastern States

Stephan Hero's fall tour calls for appearances in New York, Pittsburgh, Columbus and Youngstown, and other cities in New York, Pennsylvania, and Ohio. The violinist has also been engaged to play at the Women's International Exposition in New York.

## Jean Madeira Sings In Lima Benefit Concert

On Oct. 4, Jean Madeira was soloist with the Lima Symphony, in Lima, Peru, in a concert given for the benefit of a music clinic recently opened in the South American country by the Music Research Foundation. The foundation is devoted to the study of music's therapeutic effects on various diseases.

## Cesare Siepi To Sing Boris at the Metropolitan

Cesare Siepi spent the summer in Italy, where, between operatic appearances and recording sessions, he studied the role of Boris Godunoff, which he will sing in John Gutman's new English translation at the Metropolitan Opera this season.

## Jascha Horenstein Conducts in Israel

The 1952-53 season of the Israel Philharmonic was begun on Oct. 6 with the orchestra under the direction of Jascha Horenstein. The soloist for the event was Rudolf Serkin. Each orchestral program there is played twelve times, and Mr. Horenstein will conduct 24 concerts before he leaves the new nation.

## Son Born To Regina Resnik

A son, Michael Philip, was born to Regina Resnik and her husband, Harry Davis, on Oct. 14.



Tosy Spivakovsky (third from left) chats with Evan Whallon, conductor of the Springfield (Ohio) Symphony; Elizabeth Colt; and Elizabeth Hughes before appearing in Bridgeport as soloist in the Mendelssohn Concerto



# IN THE NEWS

## Television Program Begun by Eunice Podis

Last month Eunice Podis inaugurated a series of monthly television programs in which she plays selections from the standard concert repertoire. The programs are being sponsored by the Louisville Title Insurance Company. On Oct. 29, the pianist was soloist with the Toledo Orchestra in Rachmaninoff's Second Piano Concerto, which she is to play again early this month with the Norfolk Symphony.

## Iva Kitchell Begins 1952-53 Season

Iva Kitchell opened her 1952-53 season with a recital in her home town, Huntington, New York. In January, the dance satirist will set out on a national tour.

## Andre Kostelanetz To Conduct in Israel

Next spring Andre Kostelanetz will conduct the Israel Philharmonic for the first time. He will also lead concerts in Oslo, Copenhagen, Amsterdam, and Paris. In London, he is to conduct the Royal Philharmonic in a special concert during the week of the coronation.

## Claudio Arrau Revisits South Africa

On Sept. 7, Claudio Arrau played the first of nine recitals in Johannesburg at the beginning of his second tour of South Africa. Altogether the

pianist played sixteen concerts in five cities during a four-week period.

## Bayreuth Contract Signed by Eleanor Steber

While on a summer vacation in Europe, Eleanor Steber signed a contract to appear as Elsa in six performances of Lohengrin during the 1953 Bayreuth season. Miss Steber will sing the role for the first time in the first week of the coming Metropolitan Opera season.

## Richard Ellsasser Plays in Mexico City

A recital was recently played in the cathedral in Mexico City by Richard Ellsasser. During the past month the organist has been directing a Bach festival at the Wilshire Methodist Church, in Los Angeles. The five programs included four cantatas, a motet, and the Magnificat, in addition to two recitals of organ music.

## Sixteen Cities To Hear Hilde Gueden

Hilde Gueden arrived in the United States on Oct. 13 to sing concerts in sixteen cities before beginning her Metropolitan Opera performances.

## Jan Smeterlin Visits Scandinavia

Recitals in Finland, Denmark, Norway, and Sweden, as well as Holland, were played by Jan Smeterlin on a tour that extended from the end of



Ricardo Odnoposoff, who is now touring Europe, is shown with M. von Zallinger in a rehearsal for a recent appearance with the Vienna Symphony

August to the middle of October. The pianist's American tour will open on the fifteenth of this month with a Town Hall recital in New York.

coast-to-coast tour of the United States in which she will fill 22 engagements. **Floyd Worthington** sang the part of Elijah in a performance of the Mendelssohn oratorio given in Huntington, N. Y., on Sept. 21. The Slavenska-Franklin Ballet commenced its transcontinental tour on Oct. 6 with **Otto M. Frolich** as conductor. In August and September **Chemjo Vinaver** directed several choral concerts in Jerusalem, Tel-Aviv, and Haifa. **Jane Stuart Smith** has returned to the United States after singing the part of Turandot in Nice, Palermo, and Catania. **Lilly Windsor** recently sang a recital at Hardin-Simmons University in Abilene, Tex.

## IN BRIEF

**Lizabeth Pritchett**, who has been engaged for a year by the Dusseldorf Opera in Germany, is to appear there this month as Ortrud, in Lohengrin, and Amneris, in Aida. On Oct. 29, **Florence Mercur**, pianist, began a

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Comptroller: OTTO A. GSELL

Executive and Editorial Offices: 1401 Steinway Building  
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## Conductors Meet At Philadelphia

PLAYING host and master teacher to 36 conductors of community orchestras (reported elsewhere in this issue), Eugene Ormandy, with the co-operation of the Philadelphia Orchestra and the American Symphony Orchestra League, initiated a procedure that should become a precedent throughout the country.

In a week-long convocation, the young conductors observed the Philadelphia Orchestra in rehearsal and conferred with Mr. Ormandy. Twelve of their number actually conducted the orchestra while the rest sat out front with Mr. Ormandy and listened. The proceedings had the air of a master-class. During the week there also were speeches, luncheons, the opening performance of the orchestra's season, and other felicitous events to make the occasion a gala one for those lucky enough to be invited.

Beyond the obvious thrill of standing baton in hand before one of the great virtuosos ensembles of our time, the lasting value of the experience for the participants is open to question. Never repeated, it probably would become just a glowing memory for most. But as a regularly available post-graduate seminar, it could be one of the most constructive educational developments in American music.

All major orchestras and their conductors from coast to coast should emulate this far-seeing innovation. They could do it on a regional basis, serving the conductors who function within their particular bailiwick. Mr. Mitropoulos in New York, Mr. Golschmann in St. Louis, Mr. Munch in Boston, Mr. Szell in Cleveland, Mr. Leinsdorf in Rochester, Mr. Seitzky in Indianapolis, Mr. Caston in Denver, to mention only a few, are ideally situated geographically to do for the conductors in their neighborhood what Mr. Ormandy did for the young men who went to Philadelphia.

The major orchestras themselves should welcome the idea and happily shoulder the responsibility for carrying it out. And there is a legitimately selfish reason why they should do so. The major orchestras are fed, directly and indirectly, by the community and the amateur orchestras. They provide the inspiration and the indispensable practical outlet for new talent. A youth in Grand Forks, N. D., for example, would be unlikely to study such an instrument as, say, the bassoon, if there were not some organized body of musicians in his vicinity with which he might conceivably have an opportunity to play that instrument. Yet the same youth might very well develop into one of the best bassoon players in the country and eventually take his place in a professional group. The reservoir of first-class orchestral musicians is not so full today that we can afford to ignore any incipient bassoon players in Grand Forks or anywhere else.

Audience-wise, too, the major orchestras owe more than they may realize to their lesser contemporaries. The community orchestras do yeomen's service among the grass roots, introducing symphonic literature to that very big portion of the public never reached directly by the major ensembles. Inevitably, a large number of people, nurtured in this way, filter into the regular patronage of the metropolitan orchestras. It would be interesting to know what percentage of a typical Philharmonic-Symphony audience first was fetched by the magic of concerted music in a high-school auditorium

in some little town many miles distant from Manhattan.

It is the privilege, it seems to us, as well as the duty of the professional orchestras and their conductors to lend a hand whenever and wherever they can. Let them follow the lead now of Mr. Ormandy and his Philadelphians in providing finishing schools and forums for the hard-working, but frequently lonely and isolated, community conductors.

## Money for Music— The Political Overtones

CONSIDERABLE talk has been going on lately about the relations between government (the federal government, usually) and music. There are no relations at present, of course, but a lot of people, including an impressive number in high places, seem to think there should be. Some of them talk about subsidies; some talk about a department of fine arts; some talk about a national theatre and academy in Washington. All of them simmer down eventually to the basic subject of money and how to get some.

Floyd G. Blair, president of the New York Philharmonic-Symphony Society, told his members a few days ago that inflation and the decreasing buying power of the dollar have increased orchestra costs sharply at the same time that they have seriously impaired the ability of the orchestra's private supporters and sponsors to foot the bill. He revealed that the Philharmonic's deficit was over \$300,000 last season and went on to say that "If the financial policies of our government and the extravagance of government spending slowly dry up the sources of private giving, if the charitable foundations of the country take little interest in supporting music, then some time in the not too remote future our orchestras must turn to the government as the only source of help that is left to them." Mr. Blair said he is "personally against" outright government subsidy, and he cited the British National Arts Council as a solution to the problem without political affiliations. He also noted that existing city, county and state subsidies seem to be working pretty well.

(Coincidentally, the country is having an opportunity at this moment to observe and judge a completely state-supported symphonic body in the Danish National Radio Orchestra, which is on its first American tour. The musicians are engaged on a 52-week basis and play several radio and public concerts each week. They are one of the best orchestras in Europe today and, in view of their contractual arrangement, probably one of the happiest.)

James C. Petrillo, head of the musicians' union, has called recently for a federal department or bureau of music to reinforce the profession, and President Truman scolded Congress some weeks ago for failure to vote bills that would provide the national capital with a big auditorium and opera house.

Congressman Jacob K. Javits of New York, long a champion of musical causes, introduced legislation in the House last June to establish an American Academy of Music, Drama and Ballet as a branch of the Smithsonian Institution, for the education of selected pupils in all the various phases of these arts, and for other purposes, as part of a National War Memorial (to include a theatre and opera house). It was referred to the Committee on House Administration

(Continued on page 15)

## LETTERS TO THE EDITOR

### Musicians Unite!

DEAR SIR:

Re: Mephisto's Musings, Sept. issue.

Biruta Sneider's vocal cords are being heard throughout a much larger area than she or her neighbors ever imagined, and to the great disadvantage of music and musicians in the New York area.

Due to the unfortunate decision handed down in her case, and the unfortunate publicity (she must be an attractive girl), music-haters everywhere are threatening their musically talented and hard-working neighbors with court action. And the musicians, with reason, do not especially wish to be brought before another Magistrate Surplus.

My husband and I, both musicians, have had many complaints from the lady directly beneath us, but not until she read about the now-famous opera singer, Sneider, was she serious about trying to keep us from making our place in the musical world. And we have heard of similar situations.

There are not many professional apartments in the city, and the ones that exist are way out of the price range of most pocketbooks. Furthermore, they are to a great extent situated in mid-Manhattan. I do a lot of teaching locally (not in the apartment, by the way, but at my students' homes), and my young students would not be able to travel. And, you know, there aren't enough Litchfield Mansions or "Y's" for everyone.

Shall we dare to imagine what would happen to New York, the musical center of America, and probably of the world, if all the musicians were allowed to practice only one hour a day? Either standards would be drastically lowered, or we'd have to import artists from Chicago or Kalamazoo, or else we'd all migrate, preferably to Texas. Which might have its advantages, but since I came here all the way from California, I don't feel like going West again.

Do you think that MUSICAL AMERICA, with its large circulation among musicians, might in some way discuss this problem on its pages, and try to get the musicians together so that their voices will really be heard?

ADELENE LESHIN

(Continued from page 14)

and, so far as we know, is still on the shelf there.

AT the moment of this writing, we do not know who the next President of the United States will be. But we have put the question of government participation in music to both leading candidates and met with what must be interpreted as a minimum of enthusiasm. General Eisenhower did not commit himself either way and indicated that the matter would require "a great deal of detailed study" before he could arrive at a definite conclusion. He did feel, however, that the subject was an important one.

Touching upon the matter of a Federal Department of Fine Arts with cabinet status, Governor Stevenson said he is opposed to it. While believing that "our richest and most meaningful human experiences are reflected in music, literature, sculpture, painting and the other arts," and that "every encouragement should be given toward the development of a climate in which the arts can flourish fully and freely," he nevertheless does not believe "that it would be wise to create a new executive department with authority over the arts because such a department might eventually subject the arts to unwholesome controls. In the hands of an unscrupulous or reactionary administration, our cultural life would be threatened and perhaps even the most basic freedoms of expression would be stifled."

We are inclined to agree with both General Eisenhower and Governor Stevenson. We think the matter requires a great deal more detailed study, and, in view of the prevailing bureaucratic record, we have chilly forebodings about subjecting the national musical life to a crew of politicians in Wash-



Left: A former music critic, Bernard Shaw, with Harriet Cohen, pianist, in 1932

Right: Richard Crooks is shown with his wife and Jo Davidson just after he was engaged by the Metropolitan Opera twenty years ago



## WHAT THEY READ TWENTY YEARS AGO

### Discovery

"In another direction, Norway gave me more than I hoped to find . . . The evening of my arrival brought Tristan und Isolde, sung in German at the National Theatre . . . Outstanding in a generally creditable performance was the really distinguished and beautifully-poised singing of Isolde by the Norse soprano, Kirsten Flagstad. Surely the German opera houses, and America as well, have overlooked a Wagner artist of un-

usual gifts in Mme. Flagstad, who, in a career of twenty years on the lyric stage, seems to have sung only in Oslo and Gothenburg. If not of heroic figure, she brought to Isolde, much of womanly charm, united with an exceptionally smooth and musical delivery of the music, which was always highly expressive and convincing in its wide gamut of emotion." (Oscar Thompson, writing from Oslo.)

### "Loving Harmony" in London

The orchestra that Sir Thomas Beecham has organized in London with Malcolm Sargent's assistance is to be called the London Philharmonic Orchestra. It consists of ninety players, some of them former members of the Royal Philharmonic and London Symphony. On occasion it will be increased to 105.

### One Out, One In

The Philadelphia Grand Opera is suspending performances during the 1932-33 season. . . . A new opera company will give twelve performances at popular prices. In charge of the enterprise is Edith C. Corson, who was associated with the Pennsylvania Grand Opera.

### One Way to Make Money

Alfred Hertz is engaged to conduct the San Francisco Symphony from mid-November to mid-December, in the interval between the departure of Issay Dobrowen and the arrival of Bernardino Molinari. This trio should satisfy the various contingents. Rivalry of the clans may result in sufficient box-office income to prolong the season.

## On The Front Cover:

NICOLA ROSSI-LEMENI was born in Constantinople in 1922. His father is a colonel in the Italian Army, and his mother is Russian. In 1947, Mr. Rossi-Lemeni made his concert debut in Verona, Italy, and shortly thereafter he sang at La Scala in Milan for the first time. In 1951, he made his United States debut, as Boris Godunoff, with the San Francisco Opera. This fall, Mr. Rossi-Lemeni returned to the California city to sing in Mefistofele, Don Giovanni, and L'Amore dei Tre Re. After filling orchestral engagements and appearing in Chicago as Faust under the direction of Tullio Serafin, the young bass is to go to London to play Boris at Covent Garden. Late in December, he will return to Italy for his sixth La Scala season. He has also appeared at the Teatro Colón in Buenos Aires and the Teatro Municipale in Rio de Janeiro. Mr. Rossi-Lemeni holds a degree in law and has written a book of poems to be published soon. He is under the management of Wladimir Lubarsky for opera and concert engagements.



# Orchestra League Holds Symposium for Conductors

By QUAINANCE EATON

Philadelphia

THREE dozen conductors of orchestras throughout the country, chosen by the American Symphony Orchestra League, attended a four-day symposium in Philadelphia from Sept. 30 to Oct. 3, in conjunction with rehearsals for the first seasonal concert of the Philadelphia Orchestra. This experimental project proved to be enormously successful and to contain great potentialities for further symphonic development in America. Twelve of the visitors, singled out to lead the famous orchestra in fifteen-minute sessions, experienced the thrill of a lifetime as the expert Philadelphians responded to their direction with a virtuosity and tonal beauty that often visibly moved them.

Eugene Ormandy, conductor of the orchestra, who gave what amounted to a master class in conducting besides offering individual advice to the dozen "guinea pigs," was high in praise of the native talent this sample group implied.

"The experiment had three objectives," he said, "first, to interest communities in their own symphonic organizations by spotlighting representative conductors here; second, to let conductors experience the 'feel' of a great orchestra like the Philadelphia; third, to develop conductorial talent."

Still another beneficial facet was outlined by Helen M. Thompson, executive-secretary of the league. "We are trying to set up a general format that may possibly be used in the future with other communities as nuclei," she stated. "In all of this ferment (there are 658 orchestras listed with the league today) we want to keep qualitative standards uppermost to match the enormous growth in bulk of symphonic activity."

The 36 lucky participants (the 24 auditors did as much mental work as the twelve who conducted) were selected from 100 applications sent to the league. Selection was based on a number of factors—location, age bracket (youthful conductors were most desired, although this qualification did not always apply), type of orchestra, type of organization, number of concerts, etc.

## Varied Communities Represented

The completed list represented communities of populations from 4,500 (Clinton, Wis.) to 375,000 (Columbus, Ohio); an almost completely volunteer ensemble, comparatively new (Billings, Mont.) and an established orchestra with a larger budget (Charlotte, N. C.); an industrially-supported orchestra (Dow Symphony, sponsored by the Dow Chemical Company, Midland, Mich.) and one from the Deep South (Jackson, Miss.).

The conductors spent the first day of the symposium observing the orchestra at work under Mr. Ormandy, as he prepared the opening program of the season. The next day the curtain went up on the trial scene. The Academy of Music was a-buzz at 10:30 in the morning as the orchestra members took their places and the auditors settled themselves comfortably here and there in the darkened auditorium. Halfway back in the hall, Mr. Ormandy; Earl McDonald, manager of the orchestra; Thomas A.

Greene, assistant manager; and one or two others were clustered around a lighted desk, similar to a stage-director's post during an opera rehearsal. It was announced that each man would have exactly fifteen minutes; time would be called relentlessly by Henry W. Schmidt, personnel manager.

Onstage, the prospective conductors grouped themselves at the side of the proscenium arch in front of the strings. A high nervous winl seemed to blow through the tensely waiting men as the first name, Robert Staffanson, was called.

Mr. Staffanson, a young man who conducts the Billings Symphony, asked for Barber's Adagio for Strings, one of the half-dozen pieces selected for the occasion through the applicants' votes. (Brahms, Mozart, Weber, Prokofieff, and Dvorak, were other composers chosen.)

"What a pity to miss the thrill of Tabuteau and Kincaid playing," whispered one of the other conductors, as the wind and brass players left the stage.

## Orchestra Plays Too Well

Mr. Staffanson gave a firm downbeat, and the trial was on. As one after another succeeded to the podium during the morning, the glory of sound and perfection of articulation from the orchestra, giving all it had in a rush of sympathy, dazzled the aspirants into just letting the music go on. Few stopped the orchestra to make corrections or suggestions.

"They wouldn't dare," whispered a colleague awaiting his turn.

This tendency was so pronounced that Mr. Ormandy lectured both conductors and players during the luncheon break.

"You are giving too much," he said to the orchestra. He might have added: "Play just as they conduct."

"You are taking too much," he admonished the bemused conductors. "Stop them, as you would your own orchestra."

After a buffet lunch in the Philadelphia conductor's apartment, the sessions were resumed, with fresh interest of a more workaday spirit. The orchestra, striving to respond accurately, tired after another half hour, and played with vitality only when it was demanded. The conductors, their awe still in evidence but their determination aroused, made their quarter hours more of a workout. The most entertaining moment of the afternoon occurred when Walter Piasecki, of Plainfield, N. J., stopped the orchestra abruptly in a string passage of Dvorak's Fourth Symphony and said plaintively: "I have the same trouble with my orchestra."

The five who had been so spell-bound in the morning session came back for five-minute additional periods in the afternoon, benefiting thereby. When the taxing day was over, everyone congratulated everyone else and himself as well. It was obvious that the experiment had been highly valuable, if trying to the orchestra. One player expressed the point of view of his patient and alert colleagues: "I'm worn out—all those downbeats!"

## Fortunate Conductors

The fortunate twelve who conducted were determined by drawing their names out of a hat. They included Mr. Staffanson; Wilford Crawford,



Adrian Siegel

As Eugene Ormandy conducts a rehearsal of the Philadelphia Orchestra he is watched by some of the conductors (seated at the left) who attended American Symphony Orchestra League symposium in Philadelphia

Midland, Mich.; George Hardesty, Columbus, Ohio; Theodore Russell, Jackson, Miss.; LeRoy Bauer, Kearney, Neb.; William J. O'Neill, Thompsonville, Conn.; James Christian Pfohl, Charlotte, N. C.; Frederic Balazs, Tucson, Ariz.; Leland Flora, Geneva, N. Y.; Oscar Hoh, Clintonville, Wis.; Walter Piasecki; and Edward Roncone, Butler County, Penna.

The 24 auditors were George Irwin, Quincy, Ill.; Joseph Wincenc, Williamsburg, N. Y.; Harry Berman, New Haven, Conn.; Edward F. Byerly, Bridgeport, Conn.; Blaine Coolbaugh, Casper, Wyo.; Richard C. Church, Madison, Wis.; Alvin R. Edgar, Ames, Iowa; Edgar Glyde, Montgomery, Ala.; Fritz Heim, Cape Girardeau, Mo.; Maxwell Jarvis, Passaic, N. J.; Howard Lee Koch, Bay Shore, N. Y.; Leo Kopp, Lincoln, Neb.; Leo Kucinski, Sioux City, Iowa; A. Kunrad Kvam, Greenfield, Mass.; Harry Levenson, Worcester, Mass.; Everett McDowell, Anderson, S. C.; Victor Norman, New London, Conn.; James Robertson, Wichita, Kan.; Eugene Singer, Clarksburg, W. Va.; David Van Vactor, Knoxville, Tenn.; Christos Vronides, Babylon, N. Y.; Milton Weber, Waukesha, Wis.; Carl Anton Wirth, St. Joseph, Mich.; and Arthur Wise, Lisbon, Ohio.

## Other Forum Events

On Oct. 2 the visitors attended another rehearsal—this time as spectators only; heard a talk by Virgil Thomson, music critic of the New York *Herald Tribune*, who outlined the relationship between critics and performers, especially symphonic groups; and met with Mrs. Thompson to discuss league business. The following day they heard a talk by Olin Downes, music critic of the New York *Times*, who spoke encouragingly of the community orchestra. He stated that a conductor learned more from training an ensemble than from working only with one of the major orchestras. He emphasized the part an orchestra plays in the needs of a community and urged careful building of repertoire to suit the community.

The keen interest evinced in this symposium throughout the country was shown by the support given to the conductors in their home towns. Many journeyed to Philadelphia at the expense of boards of directors, special committees, or individuals who believed the venture worthwhile. The three-pronged co-operation that made it possible brought immense satisfaction to each group and a stimulus to the local organizations—not to mention its value to the handful of individuals present in the Academy of Music on the day of the musical marathon.

## WITH THE MANAGERS

Ward French was re-elected chairman of the board of directors at the annual meeting of Columbia Artists Management on Oct. 2. Frederick C. Schang, Jr., was re-elected president of the company, and Arthur Judson was named honorary president. Vice-presidents re-elected were Walter Brown, Kurt Weinhold, Andre Mertens, Robert Ferguson, Horace Parmelee, Bruno Zirato, and William Judd. Ruth O'Neill was elected vice-president and treasurer and Ralph F. Collin secretary.

Richard H. Wangerin, for four years business manager of the Kansas City Philharmonic, has submitted his resignation from that post, effective Nov. 10. Mr. Wangerin will manage the Louisville Philharmonic and act as consultant at the University of Louisville. He will be succeeded by Arthur Wisner, formerly of Columbia Artists Management.

Sherman Pitluck has signed a contract with Jacov Maczan Amidor, of the Yuval Concerts Corporation in Tel-Aviv, for a tour of the United States by the Israel Folk Ballet. The company will launch the tour in Troy, N. Y., early in February. The company is scheduled to visit Utica, Syracuse, Rochester, Pittsburgh, Buffalo, Toronto, Montreal, Boston, Brooklyn, New York, Washington, Richmond, Philadelphia, Cleveland, Detroit, and Chicago.

Ludwig Lustig has added to the roster of artists he is managing David Cunningham and Howard Fried, tenors; Robert Falk, bass-baritone; and Jacqueline Bazinet, soprano. Miss Bazinet appeared this summer in Mozart's *Titus* at the Berkshire Music Festival.

Ruth E. Hokanson, formerly of the University of Minnesota Concert and Lecture Service, has joined Norma Waldon Associates for the 1952-53 season. Most recent addition to the Waldon artist roster is the Stringart Quartet, composed of members of the Philadelphia Orchestra.

## James Christian Pfohl To Conduct in Florida

JACKSONVILLE, FLA.—James Christian Pfohl, conductor of the Charlotte (N. C.) Symphony and director of the Brevard Music Festival and the Transylvania Music Camp, has been named conductor of the Jacksonville Symphony. Mr. Pfohl has resigned as head of the music department at Davidson College, but he will continue with his other activities in North Carolina.



# American Premiere of Billy Budd Launches NBC-TV Opera Season

By RONALD EYER

THE National Broadcasting Company made television history on Oct. 19 by giving the first American performance of Benjamin Britten's newest opera, *Billy Budd*, in an uninterrupted hour-and-a-half production.

Just as we had about made up our minds that television has missed the boat and is about to go down the road of ignominy and commercial prostitution, in company with Hollywood movies and most of radio, along comes something like this to bring us up short and give a shot of adrenalin to our all but dead faith in the most magical medium of communication ever devised by man.

This production of *Billy Budd* was an unqualified triumph for everyone connected with it, except, possibly, the composer. It really is not a very good opera. It lacks dramatic integration and force; it does not put over Melville's impassioned sermon on the subject of justice versus blind jurisprudence, which is the whole point of the story, and it is unevocative, musically, of either atmosphere or characterization. It is, in other words, an uninspired work, not to be compared to Britten's *Peter Grimes* and some of his other happier projects. We shall not go into a detailed analysis here, however, inasmuch as the opera was reviewed in full on the occasion of its first performance at Covent Garden last year (*MUSICAL AMERICA*, Jan. 1, 1952).

But you had to pay close attention, in this telecast, to detect the basic weaknesses of the score, so beautifully and imaginatively had the thing been prepared by the NBC production staff. Heavily cut to fit three hours of running time into one hour and a half, the continuity nevertheless was smooth. The camera work and the stage pictures obviously had been lovingly conceived for the best possible

artistic effect, and there were no static moments nor just routine shots. In short, it was a production of which any medium could be proud, and my hat, if I had one, would be off to Samuel Chotzinoff and his entire staff, whose names are appended herewith.

The singing contingent—all men, of course—were no less competent and veracious. In the name part was Theodor Uppman, who created the role in London. He was in every sense the embodiment of the symbolic innocent, the sacrificial lamb who must hang from the yardarm to sustain a system and the code of the sea. Captain Vere, who also delivers the superfluous prologue and anticlimactic epilogue, was sung with much emotional conviction by Andrew McKinley. Other principals who should be singled out for special mention were Leon Lisher, as Claggert, the distracted and evil Master-at-Arms; Kenneth Smith, The Dansker; David Williams, The Novice; and Paul Ukena, Sailing Master. Casting throughout was admirable, and there were no palpable misfits anywhere.

In general, the English language came through quite well—well enough, anyhow, for the listener to follow the narrative without difficulty. I purposely have not commented on the

*Billy Budd* (Theodor Uppman) is tried by Captain Vere (Andrew McKinley) and the three seated officers (Paul Ukena, Warren Galljour, and Francis Monachino)



vocal performances, first, because I am not sufficiently acquainted with any of the singers' in-person voices to form an opinion of them in transmission and, second, because the almost uniformly wretched vocal line gave them no opportunities to sing. A continuous recitativo, persistently unmusical and sometimes perversely awkward, is nothing upon which to base judgment of a singer's abilities. This must have been very difficult stuff for the singers to learn and retain, and it is to their credit that none of them, so far as I could observe, made a no-

ticeable slip or missed an important cue.

The prosody as a whole was nothing to write home about, but there were times when the composer seemed to distort syllables, accentuations and cadences with conscious intent. This added nothing to the realism or impact of the work.

The TV people have reached a milestone with this presentation. They have done a fine job. It is only to be regretted that their efforts could not have been expended on a worthier composition.

## Metropolitan To Open TV Series Jan. 25

THE Metropolitan Opera's first venture into television production will be on Jan. 25, according to the Ford Foundation, which is sponsoring the CBS series, *Omnibus*, the showcase for the Metropolitan's video premiere. The operas chosen for the two or three television showings are not yet made public, but it is known that they will be drawn from the current repertoire of operas in English. This leaves little choice, since it is hardly possible that the new production, Stravinsky's *The Rake's Progress*, would be mounted in two different versions. The remaining English performances are Strauss's *Fledermaus*, Puccini's *La Bohème*, Moussorgsky's *Boris Godounoff*, and Mozart's *Così Fan Tutte*.

Meet the Masters, the filmed musical series that was seen over NBC-TV last season was resumed on Oct. 26, at 5:30 p.m. EST. The program is again sponsored by the Lees Carpet Company. The first of five projected programs was a study of Jascha Heifetz, one of a series produced by World Artists, headed by Rudolph Polk in Hollywood. Four of these were combined to make the film *Of Men and Music*, which was shown several seasons ago. In the NBC series last year, two of these four appeared; this year, the Heifetz portion was shown. Others in the current list are documentaries revolving around the artistic careers and personalities of Artur Schnabel, Nov. 2; Gregor Piatigorsky, Nov. 16; a trio composed of Messrs. Heifetz, Schnabel, and Piatigorsky, Nov. 30; and Marian Anderson, Dec. 14. The last two will be repeats of films shown by NBC in last season's series.

Symphonic music from Chicago is

once again being televised under the sponsorship of the Chicago Title and Trust Company. A group of Chicago Symphony players are heard each Wednesday evening on WGN-TV, Channel 9, at 8:30 CST. . . . Among the few concert artists who appear on TV, Arthur Whittmore and Jack Lowe, duo-pianists, occupy a regular niche in television operations. They are seen and heard each Saturday evening from 7 to 7:30 p.m. EST, on Music in Silhouette, over WOR-TV. Until recently, they were on a five-day-a-week schedule, and they expect to return to it soon.

Three premieres were heard in the NBC Summer Symphony series before it gave way to the winter programs. The most important, both in length and content, was Carlos Surinach's *Symphony No. 2*, which had its American premiere under Milton Katims on Oct. 11. Mr. Katims substituted for Thomas Schippers, who found his duties with the New York City Opera too arduous to permit him conducting more than one of the series. The symphony, based on Spanish themes native to the composer, was well organized, clever in rhythm, and bright in color. The other new works were pleasant, if not overly significant—Elie Siegmeister's *Summer Night*, conducted by Richard Korn on Sept. 27; and Lee Hoiby's *Noctambulation*, led by Mr. Schippers on Oct. 4. Jonel Perlea was the conductor for the two final programs of the series, on Oct. 18 and 25.

Arturo Toscanini was scheduled to return for his fifteenth season on Nov. 1, playing Brahms's First Symphony and Strauss's *Till Eulenspiegel*. Mr. Toscanini will present the second act of Gluck's *Orpheus* and

Eurydice, on Nov. 22; a four-week Beethoven cycle, culminating in the *Missa Solemnis*, to conclude the season; an all-Martucci program, on Jan. 17; and an all-Debussy list, on Feb. 14. All of the broadcasts will originate in Carnegie Hall, and several will be televised.

Mr. Toscanini's dates are Nov. 1, 8, 15, 22; Jan. 10, 17, 24, 31; Feb. 7, 14; March 7, 14, 21, 28. Guido Cantelli will conduct on Nov. 29; Dec. 6, 13, 20, 27; Jan. 3, Feb. 21, 28.

Also good news to symphonic listeners is the return of the Oklahoma City Symphony Orchestra to Mutual for its fourth successive season, on Oct. 26 from 10 to 11 p.m. EST. Guy Fraser Harrison is the conductor. Each broadcast will be marked by new works currently recognized as classics or believed to be potential favorites. There will be twenty concerts through March 22—the orchestra will not be heard during the Christmas holiday, Dec. 21 and 28. The programs will be re-broadcast by the Trans-Canada Network of the CBC, as in the past.

For the fourth year, the Longines-Wittener Watch Company will sponsor special hour-long Thanksgiving and Christmas Day Festivals of Music over the CBS television network, from 5 to 6 p.m. on Nov. 27 and Dec. 25. The Choraliers and the Symphonette will appear with guest soloists. Ballet sequences are also scheduled.

The new sponsor for the New York Philharmonic-Symphony on Sunday broadcasts on CBS, Willys-Overland Motors, has engaged James Fasset as intermission commentator, a post he has ably filled in the past.

—QUAINTANCE EATON

### BILLY BUDD

Opera in prologue, four acts, and epilogue, by Benjamin Britten. Libretto by E. M. Forster and Eric Crozier, adapted from the story by Herman Melville. Presented by the NBC Television Opera Theatre, Oct. 19, 1952, at 2:30 p.m.

Cast:  
Billy Budd ..... Theodor Uppman  
Captain Vere ..... Andrew McKinley  
Claggert ..... Leon Lisher  
The Dansker ..... Kenneth Smith  
The Novice ..... David Williams  
Sailing Master ..... Paul Ukena  
Squeak ..... Robert Holland  
Donald ..... Robert Goss  
First Lieutenant ..... Warren Galljour  
Bo's'n ..... Roy Raymond  
Red Whiskers ..... Howard Fried  
Second Lieutenant ..... Francis Monachino  
Maintop ..... William Carson  
Novice's Friend ..... William Aiken  
Second Mate ..... Jan Zadorozny  
First Mate ..... Roy Raymond  
Arthur Jones ..... William Ryan  
A Midshipman ..... John Kuhn  
A Voice ..... Joseph Boardman

### Credits:

Producer ..... Samuel Chotzinoff  
Music and Artistic Director ..... Peter Herman Adler  
Associate Producer ..... Charles Polachek  
Television Director ..... Kirk Browning  
Assistant Conductor ..... Leo Mueller  
Assistant TV Director ..... John Block  
Production Designer ..... William Molyneux  
Technical Director ..... Heino Ripp  
Audio Director ..... George Voutsas  
Audio Engineer ..... John Evans  
Lighting Director ..... Jack Fitzpatrick  
Make-Up Director ..... Dick Smith  
Video Director ..... Frank Merklein  
Costume Designer ..... John Boxer

# ORCHESTRA CONCERTS

## Philadelphia Orchestra Opens New York Season

Philadelphia Orchestra, Eugene Ormandy, conductor. Mack Harrell, baritone. Carnegie Hall, Oct. 14:

Symphony No. 3 for Strings, Rivier  
Symphony No. 7, Beethoven  
Five Songs from William  
Blake, Thomson  
(First time in New York)  
Daphnis and Chloe, Suite  
No. 2, Ravel

For sheer sumptuousness of sound and technical brilliance, the opening concert of the Philadelphia Orchestra could not be surpassed. A new work by a leading American composer livened the program, and the further inclusion of a work by a contemporary French musician gave proof of Mr. Ormandy's commendable resolve to balance the fare between tried-and-true classics and music of today. With all due gratitude for these favors, I must confess that the concert seemed to me to fail to achieve any heights of spiritual insight or intellectual distinction. The most moving and unaffected interpretation of the evening was Mr. Harrell's heartfelt singing of Virgil Thomson's songs, whose homespun quality obviously touched him.

The Five Songs from William Blake, for baritone and orchestra, are settings of some of Blake's most poignant lyrical poems: The Divine Image; Tiger! Tiger!; The Land of Dreams; The Little Black Boy; and And Did Those Feet. These poems reflect many sides of Blake's temperament—his compassion for human misery, his half-mad visions and mystical adoration of creation, his exquisite tenderness and sense of the wonder of childhood, his broad humanity and passion for liberty, and his prophetic zeal. Thomson has drawn upon the wellspring of early American hymns and other folk sources to give these poems intentionally naive and tune-

fully direct settings. Although the sensitive orchestration is sometimes sophisticated in its texture, as in The Land of Dreams, the emotional quality of the music is always simple.

In Thomson's operas, The Mother of Us All, and Four Saints in Three Acts, this approach has inspired music of true lyric power and emotional conviction. But in these Blake songs he has failed to do justice to the majesty and wonder of Blake's visions. The poetry simply will not fit into the modest scale of feeling conveyed by the music. Too often, the songs degenerate into sentimentality because of this gap between idea and expression. But it should be said that the words are set with faultless clarity and that the instrumental coloring is always felicitous. The audience obviously enjoyed the music hugely, and Mr. Harrell deserved the ovation he received. The vocal line, for all its transparency, is extremely difficult to sing. The composer bowed from a box.

Charles O'Connell's annoyingly pretentious program note on the Jean Rivier symphony stated that "if one is to believe (as one must) the eminent French composer Henri Sauguet . . . 'Rivier's spiritual versatility permits the expression of every kind of emotion'". Sauguet is further quoted to the effect that this Symphony No. 3 for Strings possesses French mettle—someness, agile vitality, and lofty sentiment, that in this work "everything is of the essence". With regret I must dissent from this barrage of eulogy. With the exception of its rhapsodic and tellingly-scored third movement, this symphony is emotionally rather empty, and for all its expert musical tailoring it fails to develop into an interesting and compelling structure. Mr. Ormandy obtained lush sounds from his strings, but if he had conducted the work with score, instead of from memory, I am



Virgil Thomson

Mack Harrell

sure he would have cued the entrances more securely and achieved greater rhythmic conciseness.

The performance of the Beethoven symphony was a golden bath of glorious sonorities that meant very little to one listener. Mr. Ormandy hurried through the transitional passages, especially in the third movement, with little or no regard for emotional contrast; he exaggerated dynamics; he sentimentalized the Allegretto and missed completely the grandeur of the introduction. Beethoven was a poet and thinker; his music simply cannot be played for sound effects. I could discern very little difference between Mr. Ormandy's interpretative treatment of the Seventh and that of the Ravel score, which was stunningly performed with a successfully hysterical climax that left the audience wildly excited.

—R. S.

## Charles Paul Conducts Three Pop Concerts

A group of 85 members of the New York Philharmonic-Symphony was conducted by Charles Paul in three benefit concerts on Oct. 1, 3, and 4 in Carnegie Hall. The first program of the Pop Concerts in New York, as the series was called, was not without interest, and the opening work, Berlioz' Roman Carnival Overture, showed the orchestra to be in good form. Falla's El Amor Brujo which

followed, introduced Margaret Roy, a contralto making her first New York solo appearance with orchestra. Her singing in this work was, unfortunately, as flat as the stray chime that continued to vibrate after the orchestra played the last chord of the finale—flat, not in a tonal sense, but in terms of emotional conception. Miss Roy's voice had none of the depth and warmth required by the violent moods of the music, and the result was a very uncolorful, very un-Spanish, rendering.

Ravel's La Valse completed the first half of the program. Mr. Paul, who conducts on the radio and organized the series, had here, as at all times, fine control of the orchestra, but it was a metronomic control. La Valse therefore lacked the peculiar neurotic intensity found in the score. Ibert's Escales fared much better, suffering not so much by literal treatment, and provided the evening's most enjoyable moments.

Barber's Overture to The School for Scandal and the Polka and Fugue from Weinberger's Schwanda, the latter receiving a particularly humorless and indecisive reading, were the two remaining works on the program.

On Oct. 3 and 4 Ruggiero Ricci was the soloist, offering on both occasions the first American performances of Joaquin Rodrigo's Concert d'Été, for violin and orchestra, and Ravel's Tzigane. The last concert was presented by the Damon Runyon Cancer Fund.

—C. B.

## Collegium Musicum Begins Second Season

Just a year ago the Collegium Musicum gave its first concert in The Circle-in-the-Square, and it is a pleasure to report that the group was sufficiently encouraged by the response to its concerts last season to schedule six similar events for this one. Fritz Rikko is the musical director of the chamber-music organization, which consists of seventeen instrumentalists.

(Continued on page 22)

# RECITALS

## Ingun Naruns, Cellist Town Hall, Oct. 2

Ingun Naruns, Latvian cellist, offered for his second Town Hall recital concertos by Joseph Haydn and Julius Burger; a sonata by the Latvian composer Talivaldis Kenins; and shorter works by Wihtol and Cassadó.

Mr. Naruns' playing was consistently distinguished and accomplished. His technique was sound, his intonation uncommonly secure, and his tone quite lovely; taste and stylistic understanding were also apparent.

The two new works which dominated the programs were neither of them very exciting. Talivaldis Kenins' Sonata, heard in its first American performance, is an academic, Brahmsian discourse; the conventional material is nonetheless competently manipulated. Julius Burger's Concerto for Cello and Orchestra is a slick, stunningly idiomatic work, which suffers only from its curious stylistic neutrality. The orchestral part was performed by the composer and Anatolijis Berzkalns at two pianos.

Mr. Burger's accompaniments throughout the evening were excellent.

—W. F.

## Diana Steiner, Violinist Town Hall, Oct. 7, 3:00 (Debut)

Diana Steiner gave her New York debut recital under the auspices of the Walter W. Naumburg Musical Foundation. She is an attractive and gifted young artist. It was gratifying to hear a contemporary work, Hindemith's Sonata in E (1935), as a program opener, instead of the customary classic. Miss Steiner revealed her

lyric bent in the first movement of this work, playing with an expressive tone and sense of song. In the last movement she concentrated too much on the violin part, neglecting its contrapuntal relation to the piano part, but she sustained the intensity of her conception. Her solid technical equipment came to the fore in her performance of the Prelude and Gavotte from Bach's Third Partita, for violin alone. Miss Steiner enjoyed playing the Mendelssohn Concerto, and the freshness of her approach brought out the intrinsic youthful verve of the music. Without revealing astounding technical powers or interpretative insight, she was thoroughly musical and intelligent in everything she did.

Paul Creston's Suite, Op. 18, is commonplace in substance but cleverly written for the instrument. Miss Steiner played it admirably, with rhythmic incisiveness, fine taste, and technical finish. An Adagio by Kodaly and Ravel's Tzigane completed the program. Elsa Fiedler was the accompanist.

—R. S.

## Anna Russell, Concert Comedienne Town Hall, Oct. 5

Anna Russell continues to deliver what our contemporary *Variety* probably would call a bofo performance. In the new program that she unveiled on this occasion, she made secure her place among that gay galaxy that includes Beatrice Lillie, Iva Kitchell, Gracie Fields, Imogene Coca, Angna Enters, et al., but without duplicating any of them in either material or presentation. After introducing herself with a "Prologue" in the style of Pagliacci (she writes all of the material, including the music, herself), Miss Russell launched into a "Guide for the discriminating listener," which

turned out to be a tour de force of traditional song recital literature. There were such prototypes as the German "deadly sober" Nacht und Tag; the British "Passionate Ballad": The Tender Snowdrop; the French "L'Amour de la Lowlife": C'est Triste; the Spanish Flamenco: Guarda la Bella Tomato. The audience, with aching sides, managed somehow to survive this, and the first half was brought to a delirious conclusion with the Death Scene from the opera, Anaennia, the epitome in satire of all the Mimis and Violettas in history.

The pinnacle of hilarity was achieved with a lecture-recital on the Ring of the Nibelungs, with Miss Russell accompanying herself at the piano and singing all the roles. Then followed "How to write your own Gilbert and Sullivan opera" and, finally, "Whither the popular song?" with a mad denouement (I shall not reveal it here) that brought down the house. It is completely impossible to describe what goes on in Miss Russell's sketches. They must be seen and heard to be appreciated. She possesses a good voice, really, and knows exactly how to use it. And her diction, whether English, German or French, is impeccable. For comedy, she never resorts to slapstick or mere clowning. There is subtlety, finesse and real artistry with a zany countenance in everything she does. And she has an invaluable aid in her long-suffering pianist, Harry Dworkin.

—R. E.

## Carlo Lombardi, Pianist Town Hall, Oct. 7

In his first recital in Town Hall, Carlo Lombardi played Beethoven's Sonata in D minor, Op. 31, No. 2; Bartok's Six Roumanian Folk Dances; and arrangements of pieces by Scar-



Diana Steiner

Anna Russell

latti, Bach, Chopin, and Paganini. The young pianist displayed musical awareness and a technique adequate to the music in hand. For the most part, however, he seemed unable to spin a long line, and, with the exception of the last movement of the Beethoven sonata, none of his playing gained in cumulative excitement as it went on. This was partly due to his tendency toward slowed tempos—an egregious example was the funeral pace with which he took the Paganini-Liszt La Campanella.

—A. B.

## George Walker, Pianist Town Hall, Oct. 8

George Walker showed earnest musicianship and creditable technique in an unusually ambitious program that included two such demanding works as Schumann's Fantasy and Chopin's Sonata in B minor, Op. 58, as well as a Haydn Sonata in E flat major and Prokofiev's Toccata. The young pianist's approach was essentially sound and not without taste, although it was altogether lacking in emotional abandon. The Prokofiev and Haydn works emerged best, on the whole, and here the performer's rigid beat

(Continued on page 20)



# NEW YORK CITY OPERA

## Lo Bohème, Sept. 26

In the New York City Opera Company's sixtieth performance of *La Bohème*, the first of the current season, two singers—Christine Palmer and Donald Gramm—made their debuts with the company, and Thomas Schippers made his first appearance as conductor of a standard work at the City Center.

Miss Palmer, as Musetta, was bewitching to look at, but not always pleasant to listen to. Her voice is small, and in the excitement of the second act she pushed it to the point of stridency. By the time the fourth act came round, however, she was singing with more control, and the resulting sounds were more attractive. It is hoped that her talents as an actress were not fully revealed on this occasion. In the second act her Musetta was no mere flirt; she was a hoyden on a benzedrine jag. Miss Palmer abandoned hyperactivity in the fourth act, but she did not replace it with much in the way of depth of feeling.

Mr. Gramm, who was made to look ridiculous in a seedy blond wig, comported himself discreetly as Colline and used his rich voice effectively in his single aria.

Throughout the performance there were ragged musical moments in spite of Mr. Schipper's authoritative and often sensitive conducting. Ann Ayars and David Poleri, as Mimi and Rodolfo, seemed little more disposed to co-operate with him than they did with each other in their duets. It should be noted, however, that Mr. Poleri was in particularly good vocal form. The cast was rounded out by Richard Torigi as Marcello, Arthur Newman as Schaunard, Richard Wentworth as Benoit, Emile Renan as Alcindoro, and Michael Pollock as Pargipnol.

—A. H.

## Double Bill, Sept. 28, 2:30

The season's first presentation of the classic double bill of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* brought a few changes—mostly for the better—in John S. White's stage direction but only one unfamiliar face in a major role.

In *Cavalleria Rusticana*, Leona Scheunemann, replacing Patricia Neway on short notice, sang her first Santuzza. She did every surface thing that Santuzzas are supposed to do; but her acting carried no illusion, and her singing, strong and accurate, although edgy at the top, no more than scratched the emotional surface of the part. David Poleri was a very credible Turiddu and Richard Wentworth an effective Alfio. Frances Bible was Lola and Mary Kreste, Mamma Lucia. Lee Shanyen conducted and tended to poetize when he should have been realizing the score's verismo impulsiveness.

In *Pagliacci*, whose second act benefited most from Mr. White's revisions, Alice Richmond had improved her Nedda greatly over her debut performance last season, and Lawrence Winters was a striking Tonio, but Giulio Gari was a pale, routine Canio. Richard Torigi sang smoothly as Silvio, and Michael Pollock, singing his first Beppe, acted well enough to make his pitch difficulties in the serenade seem relatively unimportant. Julius Rudel conducted a tidy, somewhat unemphatic performance.

—J. H. Jr.

## Aida, Oct. 3

Two changes of cast marked the second performance of *Aida* this season—Camilla Williams sang the title role and Frances Bible the role of Amneris. Miss Williams sang effort-

lessly and rose to her most impressive accomplishment in *O patria mia*. Miss Bible's opulent voice dominated the ensembles, and her Judgment Scene was a vocal triumph. In acting she still has to learn flexibility in roles that require feminine clothing and plastique. Her costuming was unfortunate, but not much more so than the ramshackle investiture of the whole production. Resuming their roles from the previous performance were Roberto Turini, Radames; Lawrence Winters, Amonasro; Jon Geyans, The King; Randolph Symonette, Ramfis (he should take some thought about his posture); Michael Pollock, the Messenger; and Edith Evans, the Priestess. The dancers, Mary Hinkson and Glen Tetley, provided the liveliest moments of the evening in John Butler's stimulating choreography. Tullio Serafin conducted.

—Q. E.

## The Love for Three Oranges, Oct. 4, 2:30

Prokofiev's fairytale opera continues to be one of the City Center's best productions, combining, as it does, a delightful stage picture, good casting and a tasteful, artistic sense of comedy. Any production must depend heavily upon these qualifications for the work itself is musically second-rate, and contains scarcely a memorable passage beyond the famous march. The outstanding performances of the afternoon were those of Lloyd Thomas Leech as the Prince in search of the oranges; Richard Wentworth, the Cook, who is distracted from his charges by some bits of ribbon; and Jon Geyans, the evil and sardonic Prime Minister, Leandro. James Pease made an intelligent caricature of the imperious, though distraught, King; and Laurel Hurley, new with the company this season, was a pretty and vocally capable Princess Ninetta. Ellen Faulk's histrionic conception of Fata Morgana, the sorceress, was generally convincing, but her voice seemed a little too sweet and unformidable for the part. Mary Kreste was the sinister Princess Clarissa and carried off her "poison him or shoot him" bit most amusingly.

Others in the cast were Emile Renan as Pantalone, Luigi Vellucci as Truffaldino, Lawrence Winters as Celio, Mary Le Sawyer and Alice Richmond as the other two orange princesses, Edith Evans as Smeraldina, Jim Smith as Farfarello, and George Kluge as the Prologue. The performance was smartly paced from the conductor's desk by Julius Rudel.

—R. E.

## Faust, Oct. 4

Billed as a revival, this performance of Gounod's opera was a mixture of two earlier productions, employing H. A. Conde's earlier sets for the most part. His tavern scene of the 1950 fall production had been dropped in favor of an open square, so that Marguerite walked through the scene instead of making only a brief appearance at the tavern door at the back. José Ruben was stage director, and he reverted to the practice of using only one Faust, as against Vladimir Rosing's employment of two in depicting the old and the rejuvenated philosopher. As the cast was familiar from other years, the only new elements of the performance were Thomas P. Martin's conducting and John Butler's choreography. Mr. Martin paced the opera neatly and surely, if not excitingly, and provided many melodious sounds from the pit. Mr. Butler devised a Kermesse that differed little from previous patterns but was robustly performed.

Giulio Gari sang the title role



Talbot-Giles

In Menotti's *The Consul*, now in the City Opera repertoire, are Gloria Lane (Secretary), Maria Marlo (Foreign Woman), Jon Geyans (Kofner)

strongly; Frances Yeend sang sweetly as Marguerite. Norman Scott used his big voice to advantage, but he seemed lacking in temperament and devilry as Mephistopheles. Other singers were Walter Cassel, as Valentin; Frances Bible, as Siebel; Mary Kreste, as Marthe; and Arthur Newman, as Wagner.

—Q. E.

## La Traviata, Oct. 5, 2:30

Jon Crain made his debut with the New York City Opera as Alfredo Germont in the season's second performance of *La Traviata*. He looked good and sang and acted the part dependably without being outstanding in any of the three categories. While his voice was of pleasing quality from the beginning, it gained noticeably in lustre as the opera progressed, and he actually sounded better in the fourth act than in the first.

This was not true of Ann Ayars. A soprano of her vocal endowments was obviously not what Verdi had in mind when he wrote Violetta's music, and she found it necessary to push her relatively light voice cruelly to meet its technical and dramatic demands. The effort proved damaging, not only to the majority of her high tones, but, by the end of the afternoon, to her entire range.

Richard Bonelli was vocally secure as the elder Germont, and Edith Evans sang the part of Flora smoothly. The remainder of the cast included Mary Kreste, Luigi Vellucci, Richard Wentworth, Emile Renan, and Arthur Newman. Jim Smith and Anne Waugh were the leading dancers, and Julius Rudel conducted.

—A. H.

## Don Giovanni, Oct. 5

At the New York City Opera's second performance of Mozart's *Don Giovanni* this season, on Oct. 5, Christine Palmer sang the role of Zerlina for the first time with this company. Miss Palmer had a vital stage presence, and she sang vigorously and accurately, for the most part. Greater polish of vocal style and smoothness of stage deportment would have improved her performance, but she displayed genuine charm and ability. The performance as a whole was notable more for the promise and intelligence it revealed in many of the singers than for maturity or mastery of technique and style.

As Donna Anna, Willabelle Underwood had more than she could cope with in such arias as *Non mi dir*, but she sang with a beauty of tone and refinement of phrasing that marked her as a potentially distinguished Mozart interpreter. James Pease was again heard in the title role. Jon Geyans was a lively, if musically still somewhat insecure, Leporello. Alice

Richmond had trouble singing the more formidable passages of the role of Donna Elvira but gave a vivid performance. Randolph Symonette was heard as the Commandant, Wesley Dalton as Don Ottavio, and Emile Renan as Masetto. Carl Bamberger did not succeed in keeping the singers with his beat all of the time, but he conducted with a keen feeling for the endless felicities of the score.

—R. S.

## The Consul, Oct. 8

Joseph Rosenstock, general director of the New York City Opera, is to be commended for having finally established the American operatic legitimacy of Gian-Carlo Menotti's *The Consul* by adding it to the repertory of one of our foremost companies. Since *The Consul* opened at the Ethel Barrymore Theatre on March 15, 1950, for a successful Broadway run of several months, it has been played on the stages of opera houses throughout Europe, and it is high time that it was accorded similar recognition in the country of its origin. This assertion is not meant to imply that Menotti's first full-length opera is a masterpiece, for it is not. It is, however, a timely, believable, and moving work and one that is likely to bring much-needed new audiences into our opera houses.

At the time of its premiere Robert Sabin gave a comprehensive description and evaluation of *The Consul* (see the March 15, 1950, issue of *MUSICAL AMERICA*) that is still applicable, since neither the piece nor the current production showed any signs of significant alteration in the intervening time. Four members of the City Center cast created their roles in the original production—Patricia Neway, the Magda Sorel; Gloria Lane, the Secretary; Maria Marlo, the Foreign Woman; and Jon Geyans (known in 1950 as George Jongevans), Mr. Kofner. Miss Lane and Miss Marlo made auspicious debuts with the opera company on this occasion. Mary Kreste was the Mother; Emile Renan, the Secret Police Agent; Richard Torigi, John Sorel; Edith Evans, Vera Boronel; Norman Kelley (in his debut), the Magician; and Vilma Georgiou (also a debutant), Anna Gomez. The cast also included Mary Hinkson, Charles Kuestner, Thomas Powell, Glen Tetley, and Arthur Newman.

Each member of the cast was historically effective, but the impact of Miss Neway's performance was overwhelming. Whether she was made for the part or the part was made for her is of little consequence; the point is that Patricia Neway as Magda Sorel offered a portrayal of unforgettable authenticity. While the im-

(Continued on page 21)

## RECITALS

(Continued from page 18)  
was not a serious shortcoming. But his Chopin and Schumann, played metronomically and with what seemed to amount to an aversion to rubato, were mechanical shells of fluid organicisms.

—A. B.

### Randolph Hokanson, Pianist Town Hall, Oct. 9

A technically impressive and rhythmically exciting performance of Bartok's Six Dances in Bulgarian Rhythm was the high point of Randolph Hokanson's recital. Equally attractive was the pianist's account of six Chopin études, chosen with a happy disregard of the familiar. These had precise articulation if not the ultimate in sweep—a quality also lacking in the performance of Chopin's Ballade in F minor. In Bach's Italian Concerto and Toccata in F sharp minor the pianist displayed considerable musical sensitivity, although his tendency to overpedal, always a factor in his performances, produced particularly questionable results here.

James Beale's Second Piano Sonata, Op. 8 (1950), in its first New York performance, completed Mr. Hokanson's program. The main interest of the new work lay in its effectively pianistic writing, of which the pianist took notable advantage, but, for the rest, it was a rather spineless work, depending in its five movements on a Prokofiev-like idiom touched with Coplandesque lyricism and Hindemithian counterpoint.

—A. B.

### Georgiana Bannister, Soprano Circle-in-the-Square, Oct. 13

An interesting program and excellent musicianship were the distinguishing qualities of Georgiana Bannister's recital. The soprano was wisely guarded in the selection of songs that were generally suited to her vocal technique yet sufficiently representative of music styles and national characteristics as to reflect her versatility. The program opened with Bach's Die Seele ruht in Jesu Händen; a group of songs by Spohr, with clarinet obligato; and five songs by Schönberg. The Bach aria was delivered with sensitivity and understanding, but here, as in the lieder that followed, Miss Bannister's over-all tone was brittle and, in her lower register, lacking in richness. This difficulty was

particularly evident in the Spohr pieces, where vocal warmth is required to complement the timbre of the obligato instrument. The well-conceived drama of the Schönberg songs was somewhat undermined by the same want of tonal color.

The second half of the program included a group of eight songs by Francis Poulenc, two each by Bergsma and Gruen, the Sonnet III by Robert Russell Bennett, and the delightful Preciosilla by Virgil Thomson on a text by Gertrude Stein. Miss Bannister's ability to project the humor and pathos of these pieces overshadowed any of the vocal weaknesses noted above. Her performance was marked by a feeling for nuance and a regard for stylistic nicety; thorough musical training was everywhere apparent. Otto Guth accompanied, assisted by the clarinetist Abram Klotzman.

—C. B.

### Nota Camberos, Soprano Town Hall, Oct. 14

In her first Town Hall recital in five years, Nota Camberos sang arias and songs by early Italian composers, Mozart, and Purcell; five German lieder by Schubert and Richard Strauss; Lia's Air, from Debussy's L'Enfant Prodigue; a group of Greek songs, and several songs in English. Martin Rich was Miss Camberos' accompanist.

—N. P.

### Baroque Chamber Music Players Kaufmann Auditorium, Oct. 15

The Baroque Chamber Music Players, directed by Eta Harich-Schneider, harpsichordist, was assisted by Ruth Ajootian in the first of a series of three concerts to be given at the YMHA. The program listed Vivaldi's Concerto in D minor, for oboe, strings, and harpsichord; François Couperin's Leçon de Ténèbres; J. S. Bach's Concerto in D minor, for Harpsichord and Strings; Quantz's Concerto for Flute, Strings, and Harpsichord; and J. C. Bach's Quintet in D major, for flute, oboe, violin, cello, and harpsichord.

—N. P.

### Juilliard String Quartet Town Hall, Oct. 15

In 1948-49 the Juilliard String Quartet played the Six Quartets of Bela Bartok in a cycle of two concerts. This season they are repeating that cycle. The works performed at this first concert were the Third Quar-



Robert Mann (seated), Robert Koff, Raphael Hillyer, and Arthur Winograd, members of the Juilliard Quartet, rehearse for Town Hall concert

ter, composed in 1927, the Second, dating from 1917, and the Fifth, which was written in 1934.

All three quartets were played with perfection, technically and tonally. In listening to the Second Quartet, as it was performed on this occasion, one could not help but envision a time, when string quartets become as popular, say, as piano concertos, that this quartet of Bartok might very well capture the hearts and minds of music-lovers as Rachmaninoff's Second Piano Concerto has. It has all the elements of popular appeal but none of the banalities.

To single out any particular quartet, or movement thereof, as being performed better than another would be almost an impertinence, for it was an evening of superlative music-making. The members of the Juilliard String Quartet have made these quartets of Bela Bartok a very part of themselves.

—R. K.

### Claude Frank, Pianist Town Hall, Oct. 17

A distinguished contribution to New York's current musical season was made by Claude Frank when he returned to Town Hall to play music of uncompromisingly high quality with uncommon dedication and sensitivity. In evidence everywhere was the influence of the late Artur Schnabel, Mr.

Frank's teacher for several years. With a single notable exception the program was one that the master himself would have played with relish, since it included a work by Schubert (the posthumous Sonata in A major) and one by Mozart (the Piano Concerto in E flat major, K. 271). The work Schnabel would not have been likely to play in public was his own Piece in Seven Movements.

Nowadays few pianists are willing to devote a third of a New York recital to a Schubert sonata, and fewer still are able to reveal effectively the glorious poetry contained therein. Young Claude Frank is one of the few. He understood and shared with his audience the ebullient spirit of the A major sonata, with its unbounded lyricism and its sudden dramatic contrasts. The audience, which held itself almost breathlessly silent as the work unfolded, was moved to recall the pianist to the stage several times before it would allow him to continue with the program.

The Schnabel composition is highly complex but, as played on this occasion, quite comprehensible and expressive. Some of its movements are surprisingly impressionistic, especially from the pianistic standpoint.

A small orchestra assisted Mr. Frank in the presentation of the concerto. There were a few instances of uncertainty in the ensemble, whose entrances and releases were cued unobtrusively by the young pianist and the concertmaster, but these were more than made up for by the advantages arising from the intimacy and informality of the performance.

It is scarcely necessary to refer to the recitalist's excellent technique and flawless musicianship, since the wonders he wrought would not have been possible without them.

—A. H.

### Hazel Dell Nordsieck, Soprano Town Hall, Oct. 18 (Debut)

As winner of the 1952 National Career Award Contest sponsored by the National Society of Arts and Letters, Hazel Dell Nordsieck was presented by the society in her New York debut recital, with Paul Fidler as the serviceable accompanist. Her singing reflected considerable musical intelligence, kept from its fullest expression by a voice that lacked warmth and was occasionally insecure and edgy at the top. Clear but cold, her voice was quite appealing when used softly. Sticking to that dynamic level and carefully sustaining a quiet, intense mood, she did full justice to Cimara's Fiocca la neve, Schubert's Nacht und Träume, and an unaccompanied Irish folk melody. Her color-

(Continued on page 22)

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# NEW YORK CITY OPERA

(Continued from page 19)

perfections of her singing mattered little on this occasion, they gave cause for alarm about the future.

Thomas Schippers' identification with the score, as the result of his long association with it, made him the logical conductor for *The Consul*, and Mr. Menotti was again responsible for its staging in Horace Armistead's excellent sets. Jean Rosenthal lighted the production, and John Butler prepared the choreography.

—A. H.

## Madama Butterfly, Oct. 9

Members of the Fujiwara Opera Company of Tokyo assumed the Japanese roles in the season's second performance of Puccini's opera. Joseph Rosenstock, general director of the City Opera who has been guest conductor of the company in Japan, had invited some of the artists to appear here. Under the direction of Yosie Fujiwara, the company has staged the Puccini work many times in Japan, and they brought with them their own sets and costumes. Unfortunately, the sets were not adaptable to the City Center stage, and the regular ones had to be used, attractively ornamented with brightly lacquered props belonging to the visiting troupe. The costumes were charming and sometimes brilliantly colored.

The guest artists, with their expert knowledge of Japanese customs, provided a basis for judging the authenticity of Western stagings of *Madama Butterfly*. The differences between the two versions were surprisingly few and largely in matters of detail. In the wedding ceremony Cio-Cio-San and Pinkerton drank from special cups, in lieu of signing a document. Cio-Cio-San donned a white robe for the wedding and removed it afterwards, instead of putting it on just before the love scene. The Bonze, still formidable, was not the outlandish creature of tradition and was handsomely costumed. Kate Pinkerton took off her shoes before entering Cio-Cio-San's house. In the suicide scene, Cio-Cio-San sent Trouble off to play and staved behind the screen after she had killed herself, the deed being signalized by the usual disappearing scarf. Pinkerton called her name from off-stage as the curtain descended.

The women in the cast were notably attractive, moving gracefully, not mincing about in the accepted fashion here. They looked exceedingly pretty as they twirled parasols and danced briefly during the first act.

With singers from the City Opera taking the American roles, the production became bi-lingual. They sang in Italian. The Cio-Cio-San began in Italian but lapsed into Japanese towards the end of the first act. The Goro sang in Japanese only. The Suzuki very intelligently sang Italian in the scene with the American characters and Japanese otherwise. Fortunately the vowels and consonants of the Japanese language were well adapted to the musical line and not particularly disturbing to Western ears.

By our standards the Japanese did not sing well. Harue Miyake, the Cio-Cio-San, had a wiry voice, at its best in the middle range. She slid from tone to tone, many of which were off pitch. She attempted to sing expressively, reached gamely for the high notes, and made an appealing person of the heroine. Shizuko Kawasaki, the Suzuki, sang and acted with exceptional understanding of her part, and Kiyoshi Takagi made an oddly busy, comic little Goro. Kenichi Ishizu was the Bonze. Shyozo Takehara, the Yamadori, and Ryohei Miyamoto, the Imperial Commissioner, were very tall and looked alike.

Familiarly cast in the American roles were Rudolf Petrak, a run-of-

the-mill Pinkerton; Richard Torigi, a suave-voiced Sharpless; and Mary LeSawyer, a sympathetic Kate Pinkerton. Mr. Rosenstock, conducting the opera at the City Center for the first time, had a rhythmically wayward Cio-Cio-San, memory slips on the part of Goro and Pinkerton, and the Japanese language to contend with. They accounted for the ragged playing of the orchestra; they did not excuse Mr. Rosenstock's unfeeling, brusque treatment of the purely orchestral sections. Jose Ruben was in charge of the overall staging.

—R. A. E.

## Carmen, Oct. 10

Bizet's *Carmen* was returned to the repertoire after a season's absence, with Gloria Lane in the title role and new staging by Otto Erhardt. Miss Lane, whose main operatic experience has been as the Secretary in *The Consul*, was singing the part for the first time, and she handled her difficult assignment commendably. She had the elements of a good characterization; she looked well; and, happily, she avoided excessive hip-swinging and strutting. Her substantial voice, not notably big nor rich, projected clearly except in the lowest tones, and she sang musically. Her performance was still largely negative, requiring more shading, intensity, and inner conviction, but neither did Miss Lane do anything wrong.

Mr. Erhardt's restaging was fresh and natural in the first two acts. The departures from directions in the score were often satisfactory solutions of problems posed by the shallow stage. There remained some curiosities, and it seemed a little odd that the men coming to see the cigarette girls should be such dandies. The opening of the second act was particularly fine, with its informal, intimate atmosphere. John Butler has provided some dance movement that, without being particularly gypsyish, was excellently geared to the music and involved Carmen without taxing her with much movement.

In the third act, as the chorus sang *Quant au douanier*, a drop curtain, presumably representing the inside of a storehouse for the smuggled goods, was lowered behind the singers, in the manner of a musical-comedy interlude. The fourth act, with a newly arranged setting, opened with a chorus and procession that seemed hastily improvised, introducing dancers with embarrassingly little to do and a group of men stripped to the waist whose part in the proceedings was unidentifiable. Another drop, previously used at the Center, was lowered for Carmen's final scene with José. If intimacy was the object, unreality was the result. One more drop curtain and the production would have resembled the Marx Brothers' *A Night at the Opera*.

Giulio Gari sounded well in his blandly sung and acted Don José. Frances Yeend's brilliantly concentrated voice seemed less malleable than usual as she took the role of Micaëla. As Escamillo, Walter Cassel had several badly unsupported tones in the *Toreador Song*. Jon Geyans as Zuniga, Alice Richmond as Frasquita, Edith Evans as Mercedes, Michael Pollock as Dancairo, and Emile Renan as Remendado were all excellent. Arthur Newman completed the cast as Morales. Mary Hinkson and Glen Tetly, although obviously in need of more rehearsal, danced well in the second act.

—R. A. E.

## The Marriage of Figaro, Oct. 11, 2:30

The second performance this season of *The Marriage of Figaro* brought three singers new to their roles—Donald Gramm, as the Count;

Willabelle Underwood, as the Countess; and Beatrice Krebs, as Marcelina. In addition, the conductor was one not too often previously associated with the opera except as co-translator—Thomas P. Martin. The result was an uneven performance, not very forceful, much too easygoing in the pit, and tentative on the stage when the newcomers were dominant. Mr. Martin occasionally aroused the undoubtedly unworthy suspicion that he lingered over the music in order to let every word of the delightful translation made by him and his wife come through, especially in the patter passages. This was understandable although disconcerting, but his long-drawn-out accompaniments for the Countess' two arias were not so defensible and made the singing of them very difficult for Miss Underwood. She was apt to drag a bit on her own account, and did not have too happy an afternoon at best.

Mr. Gramm sang the Count's music melodiously and never attempted to do more on the stage than get about creditably. Without rehearsals, this was the better part of valor. If not entirely at ease, he at least made no gaffes. His singing, in common with several others', seemed unusually subdued, but his voice again revealed pleasant quality, flexibility, and a musical impetus of considerable value. He looked too young for the part, as Miss Underwood looked too mature—the fault partly of unfortunate wiggling and, in the latter's case, costuming. Miss Krebs, when she had got over an initial breathlessness, displayed a voice of unusual beauty.

The rest of the cast was familiarly endearing—James Pease, expert and vocally rich as Figaro; Adelaide Bishop, an enchanting Susanna; Edith Evans, a fresh-voiced and youthfully appealing Cherubino; Luigi Vellucci, as priceless as Basilio's lines. Others were Richard Wentworth, as Bartolo; Arthur Newman, as Antonio; Michael Pollock, as Don Curzio, and Mary LeSawyer, as Barberina.

—Q. E.

## Cavalleria and Pagliacci, Oct. 12

The best thing about this repetition of the perennial Italian double bill was Gail Manners' vital performance as Nedda in *Pagliacci*. This being her first appearance in the role at the City Center, she made it count. Miss Manners was believable as a saucy entertainer in a small-time traveling show, and for the most part she sang well. When she did not, she was pushing her voice for volume in the upper register. Her associates in the cast—Giulio Gari as Canio, Richard Ronelli as Tonio, Richard Torigi as Silvio, and Nathaniel Sprinzena as Beppe—all made acceptable contributions to the performance. Julius Rudel conducted.

*Cavalleria Rusticana* seemed more tired than ever in the uniformly colorless re-enactment it received on this occasion. Jon Crain, in his first appearance as Turiddu with the company, looked and acted more like a bewildered juvenile Thespian than an impetuous Sicilian involved in one love affair too many, and Leona Scheunemann's sophisticated coiffure and artful stage manner were more than a little at odds with her peasant costume and Santuzza's personality as it is generally portrayed. Since the music itself pursued a fairly listless, and sometimes ragged, course under the direction of Lee Shynen, the performance offered little of interest in any way. Richard Wentworth was Alfio, Edith Evans was Lola, and Mary Krete was Mamma Lucia.

—A. H.

## Wozzeck, Oct. 15

The New York City Opera's first performance this season of its scenically and dramatically revised production of Alban Berg's *Wozzeck*, on Oct. 15, revealed a vast improvement. The absurd and cumbersome set of

last year has been replaced by a functional two-level set designed by Rouben Ter-Arutunian, which is little more than a platform, and the rest has been left to Jean Rosenthal's magically evocative lighting. The result is a credible and atmospheric performance, instead of the shambles of last season's staging. Patrick Tavernia's stage direction is also sensible, with the exception of the barracks scene, in which Wozzeck, for some unaccountable reason, does not become angry with the Drum Major, as he should, but submits cravenly to his bullying.

The musical performance last season was creditable, but it has improved. Both the orchestra and the singers at this performance were able to devote most of their thought to interpretative questions, and considering the limited resources of the New York City Opera in such matters as the size of the orchestra this production is now one to be proud of. Joseph Rosenstock conducted with a keen sense of musical and dramatic values. This was the company's fourth performance of *Wozzeck*, and if it can keep the opera in the repertoire repeated performances will bring complete freedom from technical worries. It will enable the public to get used to the unfamiliar idiom of the music and to sense its full magnitude as a work of art.

James Pease's characterization of Wozzeck is a rounded portrait, the most imaginative and objective work I have seen him do with the New York City Opera. He sang and acted very capably at this performance. Patricia Neway, as Marie, had improved the Bible-reading scene and the struggle with the Drum Major greatly since last season, and she sang on this occasion with better tone and general vocal control. If Luigi Vellucci and Emile Renan were less satisfactory in the roles of the Captain and the Doctor, they nevertheless acted with conviction and got through the thorny vocal passages without a breakdown. The others in the cast were David Lloyd, as Andres; Edith Evans, as Margret; Irwin Dillon, as the Drum Major; Richard Wentworth, as the First Workman; Thomas Powell, as the Second Workman; Michael Pollock, as the Idiot; and Linda Oram, as the Child. Mr. Lloyd and Mr. Wentworth once again gave admirable performances of their roles. There were many well-known musicians in the audience, and they warmly applauded Mr. Rosenstock and the performers.

—R. S.

## Tosca, Oct. 17

Jon Crain sang Cavaradossi for the first time with the company in this presentation, in which Wilma Spence was heard as Tosca for the first time this season. As Scarpi, Walter Cassel completed the trio of leading singers. Mr. Crain's agreeable voice sounded well enough in the Puccini music, but he went through his motions like a nice young American—a pale shadow of the ardent Italian artist and patriot. He came to life only after he was dead: When Tosca threw herself across his body after his execution he involuntarily embraced her. It was Miss Spence who dominated the opera, and her performance was so good it was somewhat frustrating when it missed fire. Excellently costumed, she made a handsome figure. For the most part she moved with natural dignity and ease, but there remained the disconcerting moments of indiscriminate arm-waving and breast-heaving. Her singing was beautifully inflected, so that her warm voice often colored richly in the process. As a whole, the role is now seldom sung and acted so well in this city. Mr. Serafin conducted with his customary care for orchestral clarity, but this time he happily did not forget to support adequately the score's dramatic climaxes.

—R. A. E.

## RECITALS

(Continued from page 20)  
tura in the aria *Let bright seraphim*, from Handel's *Samson*, was clean, her understanding of the dramatic values in Schubert's *Erlkönig* and Respighi's *Nebbia* thorough. Although the climax of *Ariadne's* monologue, from Strauss's *Ariadne auf Naxos*, proved too taxing, Mrs. Nordsieck projected its meaning clearly. Bernard Heiden's excellent *Four Songs* from *The Song of Songs* brought from the soprano such emotional conviction as to infuse some color into her voice, resulting in the best all-round performance of the evening.

—R. A. E.

### Suzanne Bloch, Lutenist Carl Fischer Hall, Oct. 18

Suzanne Bloch has been known here for over a decade as a student of early music and a performer of rare ability; this recital under the auspices of the Society of the Classic Guitar once again confirmed her standing as an authority in her field. Miss Bloch played the lute and the virginal, also accompanying herself on the former in a group of songs. She was further assisted by her husband, Paul Smith, in four pieces for recorders, and by Vladimir Bobri, guitarist and president of the sponsoring society, in a set of lute duets drawn from Jane Pickering's *Lute Book*. The program included works of Bach and representative pre-Bach composers, but was generally devoted to English music of the fifteenth and sixteenth centuries. Many of these pieces were doubtless familiar to Elizabethan audiences for they are alluded to in Shakespeare's plays. Indeed, the whole concept of music and the music-making of that period was evoked in the atmosphere of the concert hall by the intimate nature of the ensemble pieces and Miss Bloch's devoted approach to her material.

—C. B.

### Rawn Spearman, Tenor Town Hall, Oct. 19 (Debut)

Rawn Spearman, winner of the Fifth Annual Jugg, Inc., Award, made his debut under the auspices of that organization before an audience that filled Town Hall. Though young in years, Mr. Spearman is an old hand at winning awards. Among others he has won the Marian Anderson, Roland Hayes, and the American Theatre Wing Awards. Why he has won them became apparent as soon as he began to sing.

Mr. Spearman is the possessor of a lovely voice. His diction, whether in English, French, or German, is perfect; his musicianship is sound; and he was a warm and winning personality. Assisted by two excellent collaborators, Charles Kingsford, pianist, and Kenneth Moore, cellist, he presented a program of unhackneyed songs in a manner that a seasoned concert giver might well have been proud of.

It was apparent from the opening work on the program, the tender and wistful aria *Ein Kleines Kindelein*, from Franz Tunder's *Christmas Cantata*, sung with tonal beauty and simplicity, that Mr. Spearman was a young artist of exceptional gifts. Each succeeding offering deepened that impression. The Tunder aria was followed by the aria from Bach's *Cantata No. 189*, *Meine Seele rühmt und preist*, with cello obbligato; John Dowland's *Come Again, Sweet Love*; and Rameau's cantata *L'Impatience*, also with cello obbligato.

Mr. Spearman devoted his second group to Schumann's *Dichterliebe*. These were sung without pause and delivered with rare insight and deep emotional intensity. The accompaniments to these songs are as fine as anything that Schumann ever wrote for piano, and as Mr. Kingsford played them they were sheer magic.



Claude Frank



Rawn Spearman

Mr. Spearman was equally at home in the French group that followed. This included *Rengaine*, by Henri Tomasi; *Les Clochettes des Mugnets*, by Georges Hue; and Francis Poulenc's *Une Herbe Pauvre* and *A Toutes Brides*.

The final group was devoted to songs by Purcell, Broadnax, and Kingsford, and *Four Afro-American Work Songs* arranged by Frederick Hall. The latter, as sung by Mr. Spearman, were among the most moving works of the afternoon. Their haunting quality lingered in the mind long after the concert was ended.

—R. K.

### Sigi Weissenberg, Pianist Carnegie Hall, Oct. 19

Young pianists have their ups and downs. It sometimes takes them years to find themselves and to establish an interpretative stability. This recital was so uneven and so generally disappointing that one can only hope it represented a transitional phase in the development of Mr. Weissenberg, who made a highly promising debut only a few years ago.

About the only thoroughly musical and sensitive playing of the evening occurred in the *Adagio* of Chopin's *Sonata in B minor* and in two or three of Debussy's *Images*, notably *Reflets dans l'eau*, and *Cloches à travers les feuilles*. In these Mr. Weissenberg shaped phrases well, colored his tone imaginatively, and used the pedal discreetly. His playing of Haydn's *E flat major Sonata* was heavy, rhythmically careless, and a mere Czerny velocity exercise in the last movement.

Brahms's *Six Piano Pieces*, Op. 118, fared even worse. Mr. Weissenberg kept his foot down on the sustaining pedal through long passages, blurring them completely; he pounded unmercifully; he missed notes; and he distorted tempos so that some of the pieces, such as the first *Intermezzo*, were scarcely recognizable. The same lack of musical logic and continuity characterized his playing of most of the Chopin sonata. In Debussy's *Images* he showed that he was capable of far more intelligent and tasteful interpretation, but the Bartok *Sonata* found him once again abusing the pedal, blithely ignoring rhythmic accents, and seemingly indifferent to the formal development of the music. Let us hope Mr. Weissenberg will have himself better in hand next time.

—R. S.

### Else Fink, Soprano Town Hall, Oct. 19

The final portion of Else Fink's second New York recital was the most rewarding one from the standpoint of performance, since the soprano sang it more naturally and with considerably less effort than she employed in the earlier parts. The relaxation was apparently induced by the twelve folk songs that made up her last group. These songs, which had their origins in eleven different cultures and countries, were sung in arrangements by a wide variety of composers, ranging from Schubert to Bartok and including Brahms and the American Howard Brockway.

Miss Fink was called a dramatic soprano on the printed program, and it may have been determination to

meet the requirements implied by the designation that caused her to strain for power and volume early in the evening. In any event, her voice sounded strained, worn, and frequently harsh until she got into the folk songs. She demonstrated expert musicianship and notable interpretative ability in a gratifying list of unhackneyed songs by Schubert, Mahler, Richard Strauss, Hindemith, and Poulenc, and in Oriane's scene from J. C. Bach's opera *Amadis de Gaules*. The chances are that Miss Fink would have created a more satisfying over-all impression if she had been willing at all times to accept her voice for what it was finally revealed to be, a serviceable, medium-sized instrument of pleasing quality. Otto Herz was her able accompanist.

—A. H.

### Edward Steuermann, Pianist Theater de Lys, Oct. 19

Edward Steuermann inaugurated the musical activities at the Theater de Lys, in Greenwich Village, a new artistic center dedicated to offerings off the beaten track. In line with this policy, the veteran pianist limited his program to rarely heard works by Schönberg and Beethoven.

Schönberg's *Three Piano Pieces*, Op. 11, and *Suite*, Op. 25, formed the first half of the program. Mr. Steuermann, noted as a Schönberg interpreter, presented these works with a consummate sense of logic. Particularly striking was his sparse use of pedal. The result was a perfect clarity of line, the various contrapuntal strands emerging with absolute precision, crossing and recrossing with an unerring sense of direction.

Beethoven's *33 Variations* on a *Waltz* by A. Diabelli, Op. 120, occupied the second half of the program. One of the greatest efforts in the variation form, the *Diabelli Variations* are also one of the longest, but Mr. Steuermann presented them with so great a variety of moods, colors and subtleties of detail, that the interest never flagged. This interest, however, was more on the intellectual than the emotional side. The grander variations needed more sheer physical power, and the lyrical ones were a shade too detached; but within the pianist's own conception the work was fascinating throughout.

—A. B.

## OTHER CONCERTS

PINO SARRO, soprano, and JOSEPH PAPA, tenor; Carnegie Recital Hall, Oct. 3.  
MARCIA MARCUCCI, soprano; Carnegie Recital Hall, Oct. 5.  
ARLIE FURMAN, violinist; Town Hall, Oct. 6.  
FRANK COYLE, tenor; Carnegie Recital Hall, Oct. 12.  
PROVIDENCE SALA, soprano; Carnegie Recital Hall, Oct. 17.  
MARY MAIUZZO and SARA REALE, sopranos, RALPH DE BERTO, tenor, and ROBERT BALD, baritone; Carnegie Recital Hall, Oct. 19.  
DORIS CUNHA, pianist; Carl Fischer Hall, Oct. 19.

## ORCHESTRAS

(Continued from page 18)

In the well-arranged opening program, on Oct. 6, Bach's *Triple Concerto* in A minor was the concluding work and the most enjoyable one in every respect. Its solo parts were played by Mildred Hunt Wummer, flutist; Werner Torkanowsky, violinist; and Herman Chessid, harpsichordist. While only Mr. Chessid seemed to have difficulty with his exacting assignment, his rhythmic shortcomings brought on considerable trouble for everyone in the last movement. The slow second movement, however, found the soloists in excellent accord, and their interpretation of it was wholly beautiful.

A string quartet and Mr. Chessid contributed a just reading of Rosenmüller's *Sonata à Quatro*, and the program also included Mozart's *Adagio and Fugue for Strings*, K. 546, and Vivaldi's *Concerto for Oboe and Strings*, Op. 8, No. 9, with Josef Marx as the capable soloist.

Mr. Rikko's persistent efforts to draw overwhelming sonorities from the small ensemble and to whip up frenzied excitement in music that is characterized by orderliness and containment indicated that he might actually be happier with a full-sized modern orchestra playing romantic and contemporary works. His downtown concert venture is a laudable one, but it cannot become altogether successful from the artistic point of view until he reconciles his impetuous nature to the style of the music he selects.

—A. H.

### New Symphony Introduces Bauer Work

Maurice Bonney conducted the New Symphony at the Needle Trades Auditorium on Oct. 7 in the fifth and final event of this season's series of Interval Concerts. Of especial interest was the premiere of Marion Bauer's *Prelude and Fugue*, for flute and string orchestra, and the debut appearance of Marilyn Wright as soloist in Samuel Barber's *Violin Concerto*. The program also included the *Overture* to Mozart's *The Impresario*, Richard Strauss's *Serenade*, Op. 7 for woodwind ensemble; and Brahms's *Symphony No. 2*.

Miss Wright, assistant concert master of the New York City Opera, handled her assignment well, bringing considerable intelligence and musical sensitivity to the Barber score. Her playing was always admirably controlled, a virtue particularly noticeable in the performance of a work only a cut above the most common place Hollywood film music, and it manifested a careful regard for precision of attack and intonation.

Marion Bauer's *Prelude and Fugue* proved to be an unpretentious, neatly constructed work lasting a bare five minutes. The *Prelude*, a quietly lyrical piece of pleasing and generally interesting harmonic texture, is followed by an intricate fugue subject that is competently, though briefly, developed. An excellent exercise in balance of instrumental detail and clarity of expression, it hardly explores any new or important musical idea. Philip Dunnigan, flutist, was the assured soloist.

The orchestra was well prepared by Mr. Bonney to give highly effective readings of the Mozart and Brahms scores and with Barber's concerto realized its dynamic potentialities most dramatically. The Strauss *Serenade*, however musically insignificant, provided the wind section with the opportunity of displaying itself as a well-integrated ensemble of considerable technical accomplishment.

—C. B.

### Baltic Symphonic Concert Carnegie Hall, Oct. 12, 2:30

This program represented the achievements of the composers of the Baltic nations, Estonia, Latvia, and Lithuania, during the 22-year period of their independence from 1918 until 1940. Estonia was represented by Eduard Tubin's *Symphony No. 5*, conducted by Endel Kalam. Latvia was represented by three works by Jazeps Vihlols—his *Jewel Suite*; *Rhapsody* for Violin and Orchestra (based on Latvian folksongs); with Norma Avzin as soloist; and *Dramatic Overture*, Op. 21—all three conducted by Bruno Skulte. Lithuania was represented by the works of four composers—Vladas Jakubenas' *Legend*, *Symphony*, Poem, and his *Rhapsody*; Juozas Gruodis' *In Lithuania*; Jeronimas Kacinskas' *Prelude*; and Vytautas Bacevicius' *Symphony No. 1*, Op. 2 (in one movement). The Lithuanian works were conducted by Mr. Kacinskas. (Continued on page 26)



## Ballet

(Continued from page 6)

of the movement. Whether she was performing a brilliant allegro or a long-breathed adagio, Miss Alonso never lost her lightness, fluidity, and rhythmic grace. It was a flawless blending of acting and dance. Miss Alonso is one of the greatest Giselles of her time.

Igor Youskevitch makes much more of the character of Albrecht than he used to; his dancing was superb at this performance. The excellent Hilarión of Dimitri Romanoff was another notable characterization. Paula Lloyd was stiff and tense in the role of Myrtha, despite her solid basic technique; but Miss Alonso was a dream of loveliness, even in the most virtuosic passages. The corps obviously needed further rehearsal, especially in the famous exit of the Willis, yet it danced with considerable spirit and style. Mr. Levine conducted.

Graduation Ball, the final work on the program, found everyone in bright spirits and good form. Tatiana Riabuchinska was especially impish, and her dancing had a technical finish it had lacked in her performance of her role on opening night. Mr. Caton, a ter "hamming" badly as the Duke of Courland in the first act of Giselle, seemed himself with another hilarious performance of the role of the headmistress. François Jaroschy made the heady Strauss music sparkle.

—R. S.

### Circo de España, Oct. 4

The bill for the evening of Oct. 4 brought repeat performances of The Harvest According, Swan Lake, and the pas de deux from Don Quixote; also the first performance this season of Carmelita Maracci's Circo de España. Mary Ellen Moylan was the Swan Queen this time, and one was impressed anew with the fast maturing and crystallizing of her classical style. There were an economy and control of movement and a continuousness of line which gave her total representation that cleanly sculptured appearance that is the essence of tradition. The Spanish Circus, which is a suite of five dances with music by Nino Albanese, Joaquín Turina, Enrique Granados, and Manuel de Falla, is not a work of overwhelming interest, although it provided opportunities for solo work of virtuoso proportions for Alicia Alonso and John Kriza, and a very good comedy turn for Miss Alonso, Irma Grant, and Catherine Horn. The most meaningful section, perhaps, is the Oración del Torero, in which the three women with fans, Anna Cheselka, Irma Grant, and Catherine Horn, observe with horror the four girls who play the corrida. As has been the rule so far this season, the audience was of capacity proportions and in a highly appreciative mood.

—R. E.

### Fall River Legend, Oct. 8

The full significance of Ballet Theatre's title was brought home to the audience on Oct. 8, when Alicia Alonso demonstrated her extraordinary powers as a dancing actress in the role of The Accused, in Agnes de Mille's Fall River Legend, and followed it with a regal performance of the leading, female role of George Balanchine's Theme and Variations. The dark, tortured moods of Miss De Mille's psychological study were faithfully mirrored in Miss Alonso's movement and mime, and the serene classicism of the Balanchine ballet found her equally at home. Only a supremely versatile artist could execute the violent, emotionally direct, choreography of Fall River Legend (much of which is straight out of Martha Graham) and readjust so quickly to the limpid, pure ballet technique of Theme and Variations.

The entire company was inspired in the performance of Fall River Legend, with Catherine Horn, Lucia Chase,

Dimitri Romanoff, Ruth Ann Koesun, John Kriza, and Jack Beaber in the other leading roles. In Theme and Variations Igor Youskevitch finds one of his happiest roles, and he danced it incomparably at this performance, with silken ease and steely strength.

The evening opened with an exciting performance of Roland Petit's Les Demoiselles de la Nuit, in which Mary Ellen Moylan and John Kriza seemed to find new values in their roles. It was delightful to watch artists reveling in their opportunities as they did in this enormously clever, if uneven, ballet. Alicia Markova was fragile and exquisite, yet positive, in a beautifully stylized performance in the grand pas de deux from The Nutcracker. Mr. Youskevitch, with true gallantry and artistic tact, toned down his virtuosity and strength to blend with the gentler values of her interpretation. This was not Miss Markova's shattering dancing of a decade ago, but it was a model of classic elegance and sensitivity.

François Jaroschy conducted the Jean Françaix score for the Petit ballet; Franz Allers provided an expert accompaniment for the Nutcracker excerpt; and Joseph Levine conducted the other two ballets with dramatic intensity.

—R. S.

### American Composers' Night, Oct. 9

Four American composers conducted their own scores at Ballet Theatre's fifth annual American Composers' Night, on Oct. 9, the first time in its history that the company has been able to give a whole program of American ballets with all of the composers available to conduct the music. Morton Gould conducted his score for Jerome Robbins' Interplay; Aaron Copland conducted his score for Eugene Loring's Billy the Kid; Virgil Thomson conducted his score for Agnes de Mille's The Harvest According; and Leonard Bernstein conducted his score for Mr. Robbins' Fancy Free. It was an impressive reminder of the achievements of our native choreographers and composers, for this program would compare favorably with any other of its kind that any nation could muster today.

It was fascinating to hear the scores conducted with the emphasis upon composer's values rather than conductor's values. Much beauty that gets lost in harder-driven, more efficient performances emerged. Even Mr. Bernstein interpreted his raucous, enormously vital Fancy Free score with a special lyric feeling and easiness of style. Though some of the tempos were different from those to which it is accustomed, the Ballet Theatre company danced superbly in all four works.



IN THE GIANT STATE

Blanche Thebom receives officers of the Wichita Falls (Tex.) Civic Music Association after her recital. Standing are Howard Fry, president; Mrs. Fry; Mrs. J. W. Akin, Jr.; Mrs. G. E. Payne; Willard L. Underwood

John Kriza took leading roles in every ballet except The Harvest According, and was best in the final one of the evening, Fancy Free. A change from the original cast of The Harvest According brought Lidja Franklin as The Mother, in the first part, Birth, instead of Gemze de Lappe. Miss De Lappe took the role of The Child in the second part of the work, instead of Ruth Ann Koesun. It was not a happy choice of dancers, for Miss Franklin was too light and lyric for the role of The Mother, despite a sincere and skillful performance; and Miss De Lappe was too forceful and dynamic for the balletic and prettified role of The Child. Enrique Martinez, Eric Braun, and Mr. Kriza took the parts of the incredibly virtuosic sailors in Fancy Free; and as a special treat Ballet Theatre obtained Muriel Bentley for her original role in the work. Paula Lloyd and Christine Mayer took the other roles. Altogether this was a gala evening for all concerned.

—R. S.

### Philadelphia Group Schedules Six Operas

PHILADELPHIA.—Six subscription performances will be given in the Academy of Music by the Philadelphia Civic Grand Opera Company during the 1952-53 season.

According to Anthony Terracciano, general manager, the repertoire will include Puccini's Madama Butterfly, to be given as the opening work, on Nov. 11, with Tomiko Kanazawa in the title role; Leon's L'Oracolo and Mascagni's Cavalleria Rusticana, in a double bill; Verdi's Un Ballo in Maschera and Otello; Wagner's Die Walküre; and Ponchielli's La Gioconda.

Giuseppe Bamboschek will again be artistic director and principal conductor.

### Two Operas To Be Given In New English Translations

BOSTON.—During the 1952-53 season the New England Opera Theatre will give Rossini's The Barber of Seville and Verdi's Falstaff in Boris Goldovsky's and Sarah Caldwell's new English translations. The Rossini opera is to be performed here on Nov. 23 after the company has presented it several times elsewhere in New England. Falstaff will be given on March 1. The third work scheduled for the coming season is Mozart's Idomeneo (also in English), which is to be revived, on Jan. 11, after a three-year absence from the company's repertoire. Mr. Goldovsky, conductor and stage director of the New England Opera Theatre, is assisted in both capacities by Miss Caldwell.

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## 1952 Three Choirs Festival Presented in Hereford

By CECIL SMITH

**Hereford, England**  
THE cathedral choir of Hereford, Gloucester, and Worcester, whose annual "meeting" constitutes the most famous choral festival in England, if not in the whole world, fell to the lot of Hereford this year in the regular rotation among the cities. The prospectus called this Three Choirs Festival the 225th. No stress was placed upon the anniversary nature of the occasion, however, for the best of reasons: nobody could be sure that this was not the 226th or 227th, or perhaps even the 230th meeting. Early records are incomplete. Evidence exists that a meeting took place as early as 1715; by 1724 the enterprise was well established, for in that year the Gloucester *Journal* remarked that "there was a greater appearance of gentry at the Meeting than had been known on like occasion." Since then the festival has been held every year except in the war periods 1914-18 and 1939-45.

To one arriving in Hereford fresh from the sophistications of the Edinburgh Festival, the Three Choirs Festival seemed decidedly a family affair—despite the large scale of the musical proceedings. Nothing could be less international and more completely representative of a purely English tradition. It was refreshing to encounter a music festival, in these high-pressure commercial days, where nobody made the slightest effort to establish contact with the press or to seek out publicity. From the home cities of the three choirs (all within an hour and a half's drive of one another, in the hills near the Welsh border) could be drawn an ample constituency to fill the cathedral for all the concerts and to defray the costs (over and above the income from the fairly expensive tickets) by enrolling as "stewards." The audience was regional rather than cosmopolitan.

### Schedule Crowded

The four-day schedule was a bit preposterous. Even the jammed calendar at Edinburgh did not propose that the audience should attend three events every day. The Three Choirs Festival presented morning, afternoon, and evening concerts; in addition, the printed program hinted that right-minded folk would attend choral evensong daily at 5:15.

Since we were all required almost to live in the Hereford Cathedral for these four days (to be truthful, I stayed for only three), it was good to find the structure itself friendly and inviting. The pink stone has acquired the warm patina only the passage of centuries—the oldest parts of the building date from the thirteenth—could give it. Even when it was filled with seats in formal arrangement the interior had a lived-in look. Hereford Cathedral is the smallest of the three used by the Three Choirs Festival. Not having seen the others, I cannot guess whether the same intimate feeling prevails in Gloucester and Worcester. It gave to the proceedings at Hereford a tone of immediacy and long habit I had never experienced in musical events in the cold, gray American replicas.

The musical pattern of the Three Choirs Festival, inevitably, is quite firmly fixed. In order to offer so

large a montage of choral music in so short a period (with precious little rehearsal time with the assisting London Symphony Orchestra) it is necessary to rely mainly on a repertoire that can be repeated every two or three years, if not every year. Mendelssohn's *Elijah* was conspicuously missing from the 1952 list; I was told that this work, for so long the Messiah's companion in the centerpiece of the English choral repertoire, has finally begun to slip from popularity, for the first time in its history. Its place has been preempted by Haydn's *The Creation*, which opened this year's festival. *Messiah* closed it. In between were Brahms's *A German Requiem*, Bach's *St. Matthew Passion*, and the great English choral masterpiece that is the special pride of the Three Choirs Festival—Elgar's *The Dream of Gerontius*.

A few pieces of less common currency were also included. Berlioz' *The Childhood of Christ* was a novel enough departure to cause Frank Howes of the *London Times* to call it a "freakish" choice. Vaughan Williams, whose eightieth birthday comes in October, was invited to conduct his early *Five Mystical Songs*, with Bruce Boyce as baritone soloist, and the choir revived his *Sancta Civitas*, an iconoclastic and highly original work dating from 1926. Herbert Howells conducted his own *Hymnus Paradisi*, the most successful large-scale choral piece written in England in several years. George Dyson's *St. Paul's Voyage to Melita* was also included in the list. Older English music was represented by Purcell's anthem *My Beloved Spake* and Stanford's *Stabat Mater*—the latter a composition that has been neglected, quite justly, for a good many years. There was one brand-new choral piece, John Gardner's *Cantiones Sacrae*. Since the choir could not prepare quite enough music to fill up the three-a-day schedule, a few purely instrumental pieces were also given—

Beethoven's Violin Concerto, with Joseph Szigeti as soloist; Schubert's Second Symphony; Elgar's *Enigma Variations*, Constant Lambert's *Aubade Héroïque*; and a harmless Concerto for Oboe and Strings written for the London Symphony Orchestra's excellent first oboist, Donald Bridger, by the orchestra's concertmaster, George Stratton.

The chief conducting responsibilities of the Three Choirs Festival are always allotted to the choir director of the host cathedral. This year 30-year-old Meredith Davies conducted his first festival, for his appointment (and the retirement of Sir Percy Hull) took place after the Hereford meeting in 1949. The conductors from Worcester (David Willcocks) and Gloucester (Herbert Sumsion) were given courtesy duties, but the main burden fell on Mr. Davies. He passed through the ordeal adequately, but some of the performances were rather plodding, and in general he inclined toward the lifeless *tempos* a conductor takes when he is not sure that his forces will respond to anything else. At times—notably in the *St. Matthew Passion*—the acoustical problem of achieving balanced textures in the vaulted cathedral was not solved, but at other times the pure sound was exceedingly beautiful.

The choir itself was not the largest imaginable, for there was room to seat only 300. But the singers knew their music and the traditions according to which it was performed.

Isobel Baillie, England's leading oratorio soprano, sang in both *The Creation* and the *Hymnus Paradisi*. Howells work is ideally written for her pure, innocent-sounding voice, and her singing could scarcely have been more beautiful. In the more naive solos of *The Creation*, oddly enough, the want of vibrato in her voice sometimes left the melodies a bit bleak in sound, although she sang with expertness, fluency, and taste. There is no need to list all the other soloists. In all, seventeen took part, most of them of no interest to the international audience, but William Herbert, who sang in the Howells and Elgar works, struck me as an oratorio interpreter of the first order and a somewhat more than acceptable vocalist. And Alfred Deller, one of the solo quartet in Purcell's *My Beloved Spake*, is a unique figure. He has revived the forgotten art of the counter-tenor, and his accomplished falsetto delivery of the parts ordinarily allotted to *Elijah*-like female contraltos restored the proper impersonality and thinness of texture to this Restoration music.



SINGERS IN HOLLYWOOD

Ward French, board chairman of Columbia Artists, visits Charles Kullman and the Men of Song after their Hollywood concert. From left to right: Mr. Kullman; Charles Touchette, accompanist; John Campbell; Lem Bailey, president of Community Concerts in Hollywood; Aurelia Ferguson, Community Concerts representative; Alfred Kunz; Edmund Karlsrud; Mrs. Lem Bailey; Ward French; David Ferguson, Pacific Coast manager; Roger White

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## San Francisco

(Continued from page 5)

La Bohème, on Oct. 10, brought the inimitable Mimi of Bidu Sayao. Jan Pearce, Frank Valentino, Mr. Cehanovsky, and Italo Tajo were the Bohemians, and Jean Fenn made a pretty and sympathetic Musetta. Mr. Bacaloni gave stellar value to his character roles. Gaetano Merola conducted, and he received a verbal tribute that night from Robert Watt Miller, president of the opera association, who expressed the association's appreciation of the conductor's thirty years' service in the cause of opera.

The second La Bohème, on Oct. 15, marked the first appearance of Dorothy Warenauskjold as Mimi. She sang beautifully and acted the part better than might be expected under the circumstances. She had remarkable support from Ferruccio Tagliavini as Rodolfo. Mr. Moscona and Giuseppe Valdengo took over the roles of Colline and Marcello admirably. Brenda Lewis presented a most exciting and completely credible Musetta. Karl Kriz conducted, with excellent results orchestrally and musically.

### Puccini Triptych Effective

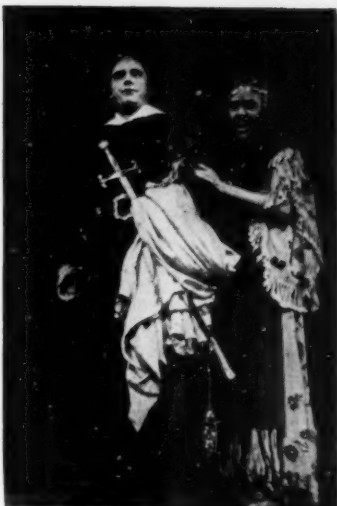
On Sept. 26 the Puccini triptych was presented. Il Tabarro proved to be a gem, Suor Angelica a weak sister, and Gianni Schicchi a colorfully entertaining picture.

It had been thirty years since San Francisco had seen Il Tabarro. The other two works have been revived periodically, but neither has proved as interesting or as exciting as did Il Tabarro in this production, with Robert Weede, Brenda Lewis, and Mario del Monaco forming the human triangle. It came off so realistically to the eye, so intelligibly and impressively to the ear that it held attention from start to finish. Glauco Curjel, who conducted, whipped the orchestra into some exciting playing. Mr. Weede, as the barge owner and jealous husband, again proved himself a convincing actor as well as a musical, sonorous singer. As the wife, Miss Lewis was equally meritorious and revealed far more vocal beauty and stage personality than she had as Salome a couple of seasons ago. Mr. Del Monaco sang excellently and was in character, as were the other longshoremen, Virginio Assandri and Nicola Moscona. Frugola, the rag-picker, seemed like someone straight from the Left Bank in Claramae Turner's impersonation. Caesar Curci was the song vendor. Other parts were credited to Yvonne Chaveau and James Schwabacher. Offstage voices were those of Carmen Andreatta and Willis Frost.

Mary Curtis made a tall and attractive Sister Angelica. Her voice had its glorious moments, but most of the time it lacked distinction, apparently because of insecure production. She proved a good musician and the possessor of plenty of temperament. Miss Turner turned in a second masterful characterization as Angelica's aunt. Thelma Votipka was Sister Monitor and Margaret Roggero Sister Genevieve. Kurt Herbert Adler conducted.

The rest of the parts furnished opportunities for several women of the chorus. Pretty voices were revealed by Dorothy Thronsen, Donna Walker, Carmen Andreatta, Eileen Baldwin, Sherry Stevens, Barbara Johanson, Frances Oliver, Doris Marion, Karen Larsen, Mary Kantor, Barbara Hoots, Catharine Brubaker, Josephine Barbano, and Sybil Knapp.

Gianni Schicchi turned out to be a delightfully colorful, animated caricature. Karl Kriz conducted with spirit. Italo Tajo assumed the title role, and his dictation of the will was most deftly handled. The mourning relatives of the deceased made a rare picture, with Miss Turner as the cousin and Eugene Conley as the nephew. The other mourners were in



Mario del Monaco and Claramae Turner in the San Francisco Opera production of Il Trovatore

the capable and experienced hands of Alessio de Paolis, George Cehanovsky, Thelma Votipka, Lorenzo Alvary (an excellent Simone), Jan Gbur, and Yvonne Chaveau. Michael Kernar was the child. Dorothy Warenauskjold made a beautiful Lauretta. Allan Lowe, Colin Harvey, Winther Andersen and Désiré Ligeti also offered skillful portrayals.

Costuming and staging were of a high order.

## Venice

(Continued from page 9)

Verona called the Complesso Musicale dall'Abaco.

There were no American works in the festival, and the only English one was Alan Rawsthorne's Concerto for Oboe and Strings. It reveals many of its composer's quaintly original melodic twists and is tinged with a light romanticism. Two Swedish composers, Ingvar Lidholm and Gösta Nystroem, also had string concertos performed.

Riccardo Nielsen's Three Studies for La Via di Colombo are taken from an unfinished opera on Columbus, which promises to be an interesting work. They use such comfortably diatonic arrangements of the twelve-tone series that the asperities of twelve-tone music give way to Italian suavity. Antonio Veretti's well-written Violin Sonata falls into the same category. Mario Peragallo, a more arid twelve-tone composer, was responsible for a Fantasia for Orchestra (1952), which spun a web of sonorous effects without any great substance. Luigi Dallapiccola's Tartiniana, for violin and orchestra, takes four themes from various Tartini sonatas and subjects them to contrapuntal treatment with very pleasing results.

An unusual contribution to the twelve-tone repertoire was provided by Valdimir Vogel's Diary of Seven-Year-Old Francine, for light soprano, flute, and piano. This enjoyed much success, as much for the charming originality of the idea as for the quality of the music. The flute comments on the words, which consist of a lullaby, a letter, and ingenuous, whimsical descriptions of family and school. Graziella Sciutti sang them with charming simplicity.

### Concertos for Odd Instruments

One Swiss, one Italian, and two French composers explored unusual instruments or, as in the case of Franco Donatoni, the new pedaling devices of the drum. Donatoni's Concertino, for strings, brass, and principal timpanum, though full of undigested Bartok and rather protracted, is a surprisingly mature work for a

young composer. André Jolivet's Concerto for Onde Martenot and Orchestra incorporates this synthetic, rubbery instrument with its disconcerting changes of timbre in an undistinguished concerto. Frank Martin's dull Harpsichord Concerto, in its first performance, shows the difficulties of using an old instrument in a new way. Darius Milhaud's Concerto for Marimba, Vibraphone, and Orchestra, receiving its first European performance, provided a much more musical and unsensational use of an exotic instrument, and the astringent tone of the percussive marimba was most skillfully contrasted with the orchestra.

## Philharmonic Report Reveals Attendance Drop

The Philharmonic-Symphony Society of New York held its annual meeting on Oct. 14 at Steinway Hall. In his report Floyd G. Blair, president, stated that although subscriptions during the past two years have shown a decline, "present indications are that the downward trend will be halted and perhaps reversed". The total attendance at the 103 regular subscription concerts given by the orchestra at Carnegie Hall in the 1951-52 season was 238,888, representing a decline of 8,409 from the total of the 1950-51 season. Mr. Blair noted, on the other hand, a substantial increase in the society's radio membership. Last season more than 18,000 radio members from every state in the Union sent contributions totaling \$70,281.77.

Referring to the fact that Willys-Overland Motors, Inc., is to sponsor the orchestra's 23rd series of Sunday afternoon radio concerts over CBS, the president pointed out that "This will bring needed added revenue to the Society and also welcome extra compensation to the men of the orchestra".

Turning to the general problems involved in the financing of a symphony orchestra, Mr. Blair reminded the society of its experience that "while the public attending the concerts may be counted on to pay one-half or more of the cost of maintaining an orchestra, the other half must be met by gifts or special sources of revenue". He commented upon industry as a possible new source of income by saying: "What the position of industry will be as a whole will slowly evolve. . . . And, although I would welcome the support of our great industrial companies for the Philharmonic, I believe that the chief support of our orchestras should come from small annual donations from thousands of our listeners. It is the individual whose cultural and spiritual life is enriched."

He termed the elimination of the twenty per cent amusement tax on non-profit opera and orchestral performances helpful, but he asserted that it provided no solution to the orchestra's financial problem. In conclusion, he stated that he was against outright government subsidies for orchestras, but he acknowledged that "If some sort of governmental help becomes essential to the continued life of our musical organizations, it is better to accept it than to see them shrink in importance and many, perhaps, pass out of existence."

David M. Keiser, treasurer, reported that the Philharmonic-Symphony Society's gross cost of operations for the fiscal year ending May 31, 1952, was \$1,243,799.47, and that its net deficit was \$166,534.87. \$79,565.01 was raised from 2,730 contributors enrolled in the new group of supporters known as the Friends of the Philharmonic-Symphony, which was organized in April, 1951. The 1952 drive is to begin on Nov. 13, and "every effort will be made to secure an even wider list of Friends".

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## ORCHESTRAS

(Continued from page 22)

skas. All of the works on this program had their American premieres except the Bacevicius Symphony, which was heard for the first time in New York.

Although the program note pointed out that "treasures of folk music that had kept the national spirit alive in these suppressed countries for generations became an inexhaustible source of inspiration for the composers", this concert made it apparent that the composers of the Baltic nations have by no means limited themselves to nationalistic sources or folk material. Tübin's Symphony No. 5, for example, revealed an awareness of the idioms and techniques of modern music in many countries. It was an elaborate and harmonically interesting work that was unfortunately too diffuse and eclectic to fulfill its initial promise.

The influence of Rimsky-Korsakoff, Tchaikovsky, and Glazounoff was noticeable in several works, especially in Wihtols' Jewel Suite, which might have been written for a series of ballet divertissements, and his overture, which echoed Tchaikovsky's Romeo and Juliet. The Wihtols Rhapsody employed some beautiful Latvian folk melodies but failed to weave them into a coherent structure. Miss Auzin played the solo part expressively. Much of the music on the program revealed a kinship with that of Sibelius, although it was not slavishly imitative. One of the major faults of the tone poems, as in Jakubenas' Legend, was prolixity. But this concert made one want to hear more music of the Baltic nations, in smaller as well as in larger forms.

—R. S.

### Little Orchestra Society Gives La Clemenza di Tito

The Little Orchestra Society under Thomas Scherman opened its season with the presumed first New York performance of Mozart's opera La Clemenza di Tito, in concert form in Italian, with the recitativo secco omitted, in Town Hall, on Oct. 13. After a century and a half of neglect, La Clemenza di Tito was staged presumably for the first time in the United States by the opera department of the Berkshire Music Center at Tanglewood on last Aug. 4 and 5. It was reviewed by Cecil Smith in the September issue of MUSICAL AMERICA, and I shall not give a résumé of the complicated libretto of this *opera seria* here, since Mr. Smith did so at some length in his article. Suffice it to say that most of the music is surprisingly fresh and beautiful, in spite of the fact that it was composed in eighteen days, in a style that was already out of date in 1791, when Mozart created the opera. The static nature of the libretto makes a concert performance of this work feasible.

La Clemenza di Tito is a vehicle for virtuoso voices, without being brittle or superficial in content. Mr. Scherman had assembled a cast that was well balanced and adequate, in some instances much more than adequate. Frances Bible's voice lost none of its sheen, even in the passages of elaborate coloratura, in the part of Sesto. Heidi Krall, as Vitellia, sang with beauty of tone in most of the ensembles and in parts of her solo arias. At times, her tones became hard and uneven in quality at the top of the range, and she did not support them securely. Miss Krall sang with fine taste and intelligence; her problems seemed more technical than interpretative. Shirley Russell, in the role of Servilia, revealed a voice of marked natural beauty which became breathy and unstable in some of the difficult passages. But like the others she had the right feeling for the curve and accent of Mozart's exquisite melodies.

Leopold Simoneau, as Tito, had authority. He sang all the difficult passages loudly, and his voice took on a nasal quality at times, yet his treatment of the music was dignified. Norman Farrow, as Publio, made much of a small role; and Rawn Spearman, as Annio, performed sensitively, despite a limited resonance and constricted vocal production. The choruses were sung by the New Choral Group, of which Sam Morgenstern is director. Mr. Scherman conducted efficiently, though one wished for greater ease and suppleness in the accompaniments to the arias and ensembles, and more variety of tempos. La Clemenza di Tito is not one of Mozart's greatest masterpieces, but who else has composed music of such transparent loveliness, melodic refinement, and finish of texture? We cannot do without it, even if we cannot be completely happy about it.

—R. S.

### Series at YMHA Begun By Saldenberg Orchestra

On Oct. 19, the Saldenberg Little Symphony, conducted by Daniel Saldenberg, gave the first of a series of five concerts scheduled for presentation at the Kaufmann Auditorium of the Lexington Avenue YMHA. Phyllis Curtin, soprano; Sidney Harth, violinist; Claude Chiasson, harpsichordist; and John Wummer and Mildred Hunt Wummer, flutists, were the assisting artists in a Bach program

that included Cantata No. 209 and three Brandenburg concertos, Nos. 4, 5, and 6. Future programs, devoted to baroque, classical, and contemporary music, are to be given on Nov. 2, 16, and 30, and Dec. 14.

—N. P.

### Italian Tenor Accepted by AGMA

The American Guild of Musical Artists admitted Robert Turrini, Italian tenor, to membership and gave him permission to fill his contract with the New York City Opera Company after a protest against his engagement here had been filed by an American singer. The union's board of governors investigated the charges against Mr. Turrini in a special hearing on Sept. 24. At that time it was stated that, because of his protest against performing with an American, the plaintiff's contract for an appearance in a performance of Tosca in Trento, Italy, was broken, and, further, that she was unable to make other engagements in Italy during her stay of several months in that country.

Mr. Turrini denied the accusation, claiming that he had not even known the American singer was scheduled to appear with him, that he had not protested against her nor any other American singer on the grounds of nationality, and that he had, in fact, sung with several American artists.

After questioning several witnesses

and hearing all the facts, the board ruled that the complaint against Mr. Turrini had not been proven beyond a reasonable doubt, and that AGMA, therefore, would have no objection to accepting him as a member. The tenor was advised, however, that if the evidence had been sufficient, he would have been barred from appearing with AGMA members on any occasion.

### Lewisohn Chairman To Receive Finley Award

Mrs. Charles S. Guggenheimer will receive the 1952 John H. Finley award for "significant services rendered to the City of New York" at the annual dinner of the City College Alumni Association, to be given at the Astor Hotel on Nov. 10. Announcement of the award was made by Gabriel Mason, president of the association, who cited Mrs. Guggenheimer's active participation in the cultural improvement of the community as chairman, since 1918, of the Lewisohn Stadium outdoor summer concerts.

### Clarence E. Cramer Grandparent to Twins

Clarence E. Cramer, Chicago concert manager, and his wife, the former Kathryn Browne, contralto, have become the grandparents of twins, born to Robert and Jean Cramer, of Woodbury, N. J.

### PAUL HASTINGS ALLEN

BROOKLINE, MASS.—Paul Hastings Allen, 68, composer, conductor, and educator, died at his home here on Sept. 28. Born in Hyde Park, Mass., Mr. Allen was graduated from Harvard in 1904 and went to Florence, Italy, to further his studies. While in Europe he was awarded the Paderewski Prize, in 1910, for his D major Pilgrim Symphony, and he served as special attaché to the office of the United States Consul-General in Genoa during the first World War. Returning to Brookline in 1921, he was active in ERA and WPA projects and devoted considerable time to the aid of other composers and musicians. He was president of the Boston Civic Symphony and a co-founder of the American Society of Composers and Conductors. His compositions include seven operas, eight symphonies, ten symphonic pieces, over fifty shorter works for orchestra, and more than two hundred chamber, instrumental, and vocal works. He was Chairman of American Composition of the State of Massachusetts at the time of his death.

### BERTA MORENA

ROTTACH, GERMANY.—Berta Morena, 74, former Wagnerian soprano at the Metropolitan Opera, died here on Oct. 7. A native of Mannheim, Germany, she made her debut at the Munich Opera in 1898 as Agathe in Der Freischütz and continued to sing in Munich, with particular success in Wagnerian roles, until 1924. She was engaged for the Metropolitan in 1908 by Heinrich Conried and made her debut there as Sieglinde in Die Walküre. During the four years that she remained at the Metropolitan she sang, among other roles, Leonore in Fidelio, Elisabeth in Tannhäuser, and Brünnhilde in Götterdämmerung. She returned to sing Brünnhilde during the 1924-25 season. A dramatic soprano of unusual range and power, she was a consistent favorite of Munich audiences and, after her retirement there, sang in England, Spain, and Russia, as well as the United States.

### WILLIAM GRAY

William Gray, 59, violist with the New York Philharmonic-Symphony,

## Obituaries

died at his home in Flushing, Queens, on Oct. 7. Mr. Gray had been a member of the viola section of the Philharmonic since 1925 and, a native of Stirling, Scotland, was distinguished as being the only member of the orchestra from that country. He made his debut as violist at the age of twelve when he played in a quartet with his older brothers, one of whom, John, is now a cellist with the Philadelphia Orchestra. The Gray family came to the United States in 1907, and the four brothers continued their quartet here for a number of years. He served with the Canadian Army during the first World War and became a citizen of this country in 1919. He was a member of the Cleveland Orchestra for seven years before joining the Philharmonic in 1925.

### MAY PETERSON

AUSTIN, TEXAS.—Mrs. Ernest O. Thompson, who as May Peterson was a soprano at the Metropolitan from 1917 to 1925, died here on Oct. 8. Having received her early training at the Chicago Conservatory of Music, Miss Peterson made her debut at Vichy, France, after five years of study in Europe with Jean de Reszke and later sang at the Opéra-Comique in Paris. In 1921 she was soloist with the Harvard Glee Club during their European tour. While at the Metropolitan she sang with Enrico Caruso and John McCormack, appeared as soloist with several orchestras, and was one of the first opera singers to be heard on the radio. She retired from professional life with her marriage, in 1924, to General Thompson. Amarillo hotel owner, but continued to make concert tours for many years.

### MOIS ZLATIN

Mois Zlatin, 69, conductor with Ballet Theatre until his retirement two years ago, died at St. Luke's Hospital in New York on Oct. 9. Mr. Zlatin studied at the Moscow Conservatory and joined the faculty of the opera department there upon graduation. He conducted at Zimin's Opera House in Moscow and later organized and conducted the Bulgarian National

Opera in Sofia. He came to this country in 1925 with Balaieff's Chauve-Souris and returned several years thereafter as conductor of the Mordkin Ballet. In 1946 he also conducted performances of De Basil's Original Ballet Russe.

### MRS. RUTH C. MORIZE

PARIS.—Mrs. Ruth C. Morize, 50, musician, lecturer, and author of two books, died here on Oct. 3. Winner of the Médaille de la Reconnaissance and the Palmes Académiques, she had been giving organ concerts in France and working with the American Aid to France Committee during the past five years. Holding a degree in music from Yale University, she has given courses at Simmons College, the New England Conservatory of Music, Middlebury College, and in 1931 spent a year as assistant professor of music at Smith College.

### JOSE FORNS

GENEVA.—José Forn, faculty member at the Royal Conservatory of Music and the Royal Academy of Fine Arts of Saint Ferdinand in Madrid, died here while attending an international meeting of the Society of Authors. Legal counsellor for the society in Spain, he acted on behalf of composers with respect to performance rights and instituted many reforms in copyright legislation.

### GRAHAM REED

Graham Reed, 87, member of the American Academy of Teachers of Singing, died at his home in Brooklyn on Oct. 16. He served as chairman of the vocal department of Chicago Music College for ten years and was guest teacher at DePaul University. He was solo baritone at St. Patrick's Cathedral from 1905 to 1913.

### MRS. ROSA GOTTLIEB MOHAUPT

Mrs. Rosa Gottlieb Mohaupt, 47, concert violinist and librettist, died on Sept. 24 in Sydenham Hospital. Born in Vienna and trained at the Vienna Academy of Music, she played in concerts in Europe and Asia. Under the name of Theo Phil, she wrote the librettos for her husband's operas The Town Musicians of Bremen and Morituri.



## Orchestras

(Continued from page 4)

Symphony of Beethoven, locally the least-played of the nine, and ended with the exalted splendors of Brahms's First Symphony.

According to pleasant custom, orchestra and audience rose spontaneously when Mr. Munch, looking hale and handsome, made his first appearance upon the stage. One or two crisp bows, and he turned to the players for the business of the afternoon.

This was the first time that Mr. Munch had conducted Beethoven's Fourth in Symphony Hall since he assumed command of this orchestra. His treatment was characteristic: a straightforward interpretation, clarity, warmth and "the long line," and no personal indulgences save, now and then, a touch of those very fast tempos to which he is partial.

Both conductor and orchestra kept their poise in the Berlioz fragment, which, like practically all that the French composer wrote, invites fiery treatment. That the Royal Hunt and Storm truly received, but it was closely controlled expression, and the bad weather sounded with gorgeous color and impressive precision. A word must go to the superb voicing of the hunting calls by the horns.

As a matter of record, it must be pointed out that Mr. Munch, according to his convictions; does make variations in the tempos of the Brahms First Symphony, where none is indicated in the score—sometimes a little faster, sometimes—as in portions of the first movement and the last—a good bit slower. Yet it must further be pointed out that these nuances do not distort the essential character of the music; they are simply matters of surface decoration, to put it that way.

In this concert Doriot Anthony, the new first flutist and the first woman to hold a first-desk position in the history of the Boston Symphony, made a most successful debut. Miss Anthony was reliable and accurate; her rhythmic sense was splendid, and her tone (sometimes cutting through even the mass of a light tutti) was cool, clear and floating, compact and carrying, with no wasted breath around the edges.

### Piston Symphony Heard

In the second program of the season, on Oct. 10 and 11, we were treated to the first Boston performance of Walter Piston's Fourth Symphony. The work, commissioned by the University of Minnesota, was given its premiere by the Minneapolis Symphony, under Antal Dorati, in the spring of 1951.

Treated is the correct verb, for here is a work elegant and tuneful, of the flower of mid-twentieth-century American music. It is one of the best works—perhaps the finest in the sense of melodic invention coupled with a super-polished technique—that the Boston composer has written. What sets the Fourth Symphony somewhat apart from Piston's earlier music is its flow of lyrical, engaging tunes. He has never before seemed willing to sing out, to allow himself his melodic head, except perhaps in the waggish ballet score, The Incredible Flutist. The first movement of the Fourth Symphony is almost as lyrical as Schubert. There is a notable increase of harmonic smoothness and a general trend towards simplification. Perhaps Piston has entered a new creative period. A hint of this aesthetic turnabout is in the Italian designations of the four movements, which, freely translated, are "Pleasant," "Dancing," "Contemplative," and "Energetic." Each one accurately reflects the character of the movement. The composer was present and received a good hand.

The program began with Handel's A minor Concerto Grosso, Op. 6, No. 4, unaccountably never before played

by the Boston Symphony. Here the strings accomplished some of their most sensitive work as an ensemble; they had never sounded more rich or glowing since Mr. Munch became conductor. Schubert's delectable little Fifth Symphony was admirable for its grace and vivacity.

The last piece was the Prelude and Liebestod from Wagner's Tristan und Isolde. With this, Mr. Munch went to town. Not since he came here has the orchestra blazed with so much passionate intensity, and this is said remembering some gorgeous sounds he has evoked when he conducted Berlioz.

—CYRUS DURGIN

## Chicago

Rafael Kubelik began his third year as conductor of the Chicago Symphony with the initial program of the season, on Oct. 2 in Orchestra Hall. At the very outset the orchestra sounded in fine form. If he has done nothing else during his stay in Chicago, Mr. Kubelik has created a single responsive and sensitive instrument out of the conglomeration that faced him when he assumed his post. As a builder of orchestras he deserves Chicago's thanks; as a builder of programs he leaves much to be desired.

One usually considers opening night an appropriate time for music of a festive nature. It came as something of a let down, then, to hear a program consisting of Handel's Concerto Grosso No. 6 and the fourth symphonies of Beethoven and Dvorak. Moreover, it was not until he launched into the Dvorak work that Mr. Kubelik seemed to come to life. Both the Handel and the Beethoven were played in a stilted and dull manner. Dvorak's symphony was another story, for this was a score he played from the heart and projected with vivid force.

When he returned to the stage of Orchestra Hall on Oct. 9 Mr. Kubelik brought with him more sympathetic material. He introduced Honegger's Fifth Symphony to Chicago audiences, in a well-framed and conscientiously-planned performance. Schubert's great C major Symphony, which followed, was not a complete success. The last two movements were bogged down in a pedestrian tempo and a mass of unco-ordinated detail. More pity it was, since they had been preceded by two movements conceived and executed with finesse.

—LOUIS O. PALMER

## Cincinnati

On Oct. 10 and 11 Thor Johnson conducted the Cincinnati Symphony in the opening of its 58th season of regular concerts. The newly painted corridors of Music Hall, yellow potted chrysanthemums rimming the stage, tall pedestals holding fall flowers and foliage at the sides, the gleam of the seldom-used lights in the proscenium arch, and the playing of The Star-Spangled Banner added exhilaration to anticipation of the forthcoming season.

Although the program presented no soloists and was made up of frequently heard music, it was well assembled for variety and interest. It offered two symphonies, Beethoven's First and Tchaikovsky's Fourth, with Ravel's Rapsodie Espagnole in between.

The Beethoven immediately indicated that the orchestra was in fine form technically, but the interpretation lacked solid authority and convincing style. The Tchaikovsky fared better, played with more elasticity of phrasing and accentuation of contrast in the movements.

It remained for the Ravel to be the strong attraction of the program. The performance emphasized the rhythmic vitality of the work, and the orchestra had an opportunity to display its tech-

nical precision and tonal brilliance. Mr. Johnson has developed as a conductor during his tenure with the Cincinnati Symphony.

—MARY LEIGHTON

## Detroit

The opening concert of the Detroit Symphony was notable for an impressive reading of Beethoven's Eroica Symphony and the debut as concertmaster of Mischa Mischakoff, who joined the orchestra after years of service as concertmaster of the NBC Symphony and Chicago Symphony. The large audience heard a program well-arranged by Paul Paray, who began his first season as permanent conductor of the orchestra.

The evening began with the Beethoven work. The orchestra, augmented to 105 members by the addition of more violins, gave little evidence that this was the first concert of the season, so well coordinated did they sound. Their playing was especially fine in the Scherzo.

The orchestra gave a lively and spirited performance of Strauss's Death and Transfiguration, which followed. In the concluding work, Ravel's Second Daphnis and Chloe Suite, Mr. Paray scored a personal triumph. It was a delightful and delicate interpretation.

The audience was treated to a better view of the orchestra this year by means of six tiers of risers on stage, which put the players in greater prominence. What the effect will be on acoustics remains to be determined.

—DICK FANDEL

## Cleveland

The Cleveland Orchestra, conducted by George Szell, began its 35th season with the program for Oct. 9 and 11. The Thursday evening series are sold out each season, and on opening night Severance Hall was filled by a capacity audience, in festive attire and geared to alert expectancy. Mr. Szell gave brisk and brilliant readings of the works selected for the first concert, and the members of the orchestra responded in almost mid-season style.

Beginning with the Overture to Berlioz' Benvenuto Cellini, taken at dazzling speed, the program continued with a splendid version of Debussy's La Mer. After intermission, Sibelius' Second Symphony, a great favorite of Cleveland audiences, was presented with all the grandeur and vigor, tonal richness and majestic sonority so long associated with this work.

When the program was repeated on Saturday evening, it was heard by an equally enthusiastic audience.

Among the newcomers in the orchestra is Shirley Trepel, cellist and wife of Berl Senofsky, assistant concertmaster.

—ELEANOR WINGATE TODD

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# NEW MUSIC REVIEWS

## Songs by Americans In Various Styles

Three songs that follow familiar patterns are Vance Campbell's *Wooden Ships*; Amy Worth's *Madrigal*; and Olive Dungan's *Noonday Song*. They are published by Galaxy Music Corporation. Campbell's song is a setting for medium voice of a poem by David Morton. The Worth song is a setting for high voice (D to G) of a lyric by Ethelyn Hartwich. *Noonday Song* is an Indian lullaby, for low voice, set to verses by Harriet Lyon Leonard. Galaxy has also published versions of the Christmas spiritual, *Go Tell It On The Mountain*, arranged by John Work, for medium-high and low solo voice, with piano or organ accompaniment. Katherine K. Davis has made an arrangement for high voice, with her own English text, of music by Haydn, *How Marvelous Is the Power of God*, with piano or organ accompaniment. This is published in Galaxy's *Songs for the Christian Science Service*.

—R. S.

## New Choral Works Sacred and Secular

*Go Tell It On The Mountain*, a spiritual freely arranged by John W. Work for mixed chorus (SAB) with piano accompaniment, is a recent addition to Galaxy Music Corporation's Christmas music. Work's arrangement of *Lord, I'm Out Here On Your Word*, for mixed chorus a cappella (SAATB), has the rhythmic energy typical of the spirituals. Gladys Rich has composed an anthem for mixed chorus (SATB) with organ or piano accompaniment, *Jesus Is Knocking at the Door*. In the secular field Galaxy has recently issued Katherine K. Davis' sprightly arrangement of an English folk song, *Sweet Nightingale*, for mixed chorus (SATB) with piano accompaniment.

—R. S.

## Secular Choral Music Listed

AVSHALOMOV, JACOB: *Hic Jacet* (SATB, a cappella). (Southern).  
BACH, J. S. (trans. by Sister M. Elaine): *Three Excerpts from The Peasant Cantata* (SSA, a cappella). (Witmark).  
BENJAMIN, ARTHUR: *A Tall Story* (SA, piano). (Boosey and Hawkes).  
BOROWSKI, FELIX: *Elegy* (vocalise) (SATB, cello solo). (J. Fischer).  
CASTELNUOVO-TEDESCO, MARIO: *Music*,

When Soft Voices Die (SSA, piano). (Leeds).

FARWELL, ARTHUR: *Keramos—The Potter's Wheel* (SATB, piano solo, piano). (Remick).

HAUFRECHT, HERBERT: *Speak, For You Must!* (TTBB, a cappella). (Southern).

MILFORD, ROBIN: *The Passing Year—Rain, Wind, and Sunshine* (cantata) (SATB, piano or orchestra). (Oxford).

MOPPER, IRVING: *Two Songs of Infinity—Chartless; Astronomy* (published separately) (SSA, piano). (Carl Fischer).

O'HARA, GEOFFREY: *Let's Sing, Let's Play, Let's Work Together* (SATB, piano). (Carl Fischer).

ROACH, J. MALOY and MYSELS, GEORGE (arr. by Kenneth Walton): *One Little Candle* (SATB, TTBB, SSA, or SA, piano). (Leeds).

SERLY, TIBOR: *The Playful Shepherd* (SSATB, piano). (Southern).

SIEGMEISTER, ELIE: *Fantasy on Children's Games* (SSAATBB, a cappella). (Marks).

## Christmas Choral Music

ANDERSON, W. H.: *The Sleep of the Holy Child* (SATB, soprano solo or junior choir, a cappella). (Birchard).

HITMAN, JULIUS: *Away in a Manger* (SATB, organ); *Here Is Joy* (SATB, soprano descant, organ). (Mercury).

LARSON, EARL ROLAND: *A Carol from the Hills* (SA, organ). (Birchard).

McLAIN, MARGARET STARR: *The Star* (SATB, organ). (Birchard).

PLANK, DAVID: *Sing, Ye Sons of Men!* (TTBB, a cappella). (Birchard).

STRAIGHT, WILLARD: *Gloria for Christmas* (SSAATBB, a cappella). (Birchard).

WILLIAMS, DAVID H.: *I Saw Three Ships* (SATB, a cappella); *When Christ Was Born of Mary Free* (SAATB, a cappella). (Birchard).

## A Christmas Duet For Piano and Organ

W. A. Goldsworthy has composed a Christmas duet for piano and organ, *The Morning Star*, that makes only modest technical demands and offers ample opportunities for color effects in registration. It is issued by H. W. Gray. The firm's Christmas list this fall is headed by Philip James's *Christmas Suite*, in three movements called *March of the Magi*, *Chorale*, and *Finale*, each inspired by a painting or mosaic. H. W. Gray has also published E. Power Biggs's *Concert Overture and Chorale Alleluia*, arranged from J. S. Bach's (Christmas) *Cantata No. 142*, and Richard Warner's *Dialogue on a Noel*.

—R. S.

## Organ Music Listed

BIGGS, E. POWER, arranger: *Two Pictorial Pieces—Couperin's The Trophy and Dandrieu's The Pipers* (Hammond organ registration). (H. W. Gray).

BLACKBURN, JOHN: *Chorale-Prelude on St. Thomas*. (H. W. Gray).

COKE-JEPHCOTT, NORMAN: *Fugue on GAE*. (H. W. Gray).

DUMLER, MARTIN G.: *Cradle Song*. (Composers Press).

EDMUNDSON, GARTH: *Oremus—Prelude on Our Father Who Art in Heaven* (Hammond organ registration). (H. W. Gray).

ELMORE, ROBERT: *Venite Adoremus* (festival prelude for organ and piano duet). (J. Fischer).

JAMES, PHILIP: *Christmas Suite* (II Riposo)—*March of the Magi*, *Chorale*, and *Finale*. (H. W. Gray).

LARA, AGUSTIN (arr. by Norman Hennefeld): *Granada—Fantasia Espanola* (Hammond organ registration). (Southern).

PEETERS, FLOR: *Drei Preludien und*

*Fugen*. (Schott).

SERLY, TIBOR (arr. by Norman Hennefeld): *American Elegy*. (Southern).

SOWERBY, LEO: *Whimsical Variations*. (H. W. Gray).

STRIMER, JOSEPH: *Seven Easy Organ Pieces* (Hammond organ registration). (Marks).

WALTON, KENNETH: *Michelangelo, Suite for Organ—David; Pietà; The Last Judgment* (published separately) (Hammond organ registration). (Leeds).

## For Two Pianos

HAYDN: *Toy Symphony*. Arranged by Ralph Berkowitz. This arrangement, well within the technical grasp of students, should prove popular with young performers and listeners. Some of the toy instruments might well be added to the two pianos. (Elkan-Vogel).

—R. S.

## A Practical Manual Of Keyboard Harmony

Modena Scovill's *Keyboard Harmony*, Book II, offers exercises in the use of many chromatically altered chords used in modern harmony. It is made up of three parts devoted to chord drills, chromatic harmony, and modulation. This manual may be used either in class work or in private teaching. The author wisely encourages the student to watch for the harmonic devices he is studying in the music of the great composers, past and present. The book is published by Carl Fischer.

—R. S.

## Piano Teaching Solos

BRODSKY, MICHAEL: *Escapade; Call of the Bells*. (J. Fischer).

COBB, HAZEL: *Tarantella; School Band; Masked Rider; Deep Blue Sea*. (Marks).

KING, STANFORD: *Moments with Modern Music: twelve themes from Satie to Roy Harris arranged for piano. Finger Fashions: popular piano versions of twelve famous themes featuring two-hand melody playing*. (Carl Fischer).

ROWLEY, ALEC: *Jumping Jack; Andalusian Dance; Merriment; Cuckoo at Twilight*. (J. Fischer).

SCHER, WILLIAM: *To My French Doll; To My Little White Kitten; Wintry Days; Busy Bunny, and In Daddy's New Car; Bees A-Buzzin'; Candy Suite*. (Marks).

TUTTLE, THELMA K.: *Fog-Horn Warnings*. (J. Fischer).

## Index of String Music Issued by Teachers Group

An index of contemporary works for violin, viola, cello, and string ensembles has been published by the

## First Performances in New York Concerts

### Orchestra Works

Bacevicius, Vytautas: *Symphony No. 1* (Baltic Symphonic Concert, Oct. 12).  
Bauer, Marion: *Prelude and Fugue*, for flute and string orchestra (New Symphony, Oct. 7).  
Gruodis, Jouzas (orchestrated by Vytautas Bacevicius): *In Lithuania* (Baltic Symphonic Concert, Oct. 12).  
Hoiby, Lee: *Noctambulation* (NBC Summer Symphony, Oct. 4).  
Jakiubenas, Vladas: *Legend; Rhapsody* (Baltic Symphonic Concert, Oct. 12).  
Kacinskas, Jeronimas: *Prelude* (Baltic Symphonic Concert, Oct. 12).  
Siegmeister, Elie: *Summer Night* (NBC Summer Symphony, Sept. 27).  
Surinach, Carlos: *Symphony No. 2* (NBC Summer Symphony, Oct. 11).  
Tubin, Eduard: *Symphony No. 5* (Baltic Symphonic Concert, Oct. 12).  
Whitols, Jazeps: *Dramatic Overture; Jewel Suite; Rhapsody*, for violin and orchestra (Baltic Symphonic Concert, Oct. 12).

### Violin Works

Porter, Quincy: *Improvisation for Violin and Piano* (Arlie Furman, Oct. 6).

### Cello Works

Kenins, Talivaldis: *Cello Sonata* (Ingus Naruns, Oct. 2).

### Operas

Britten, Benjamin: *Scenes from Billy Budd* (NBC Television Opera, Oct. 19).  
Mozart, Wolfgang Amadeus: *La Clemenza di Tito* (concert performance) (Little Orchestra Society, Oct. 13).

### Concertos

Burger, Julius: *Concerto for Cello and Orchestra* (Ingus Naruns, Oct. 2).  
Rodrigo, Joaquin: *Concerto d'Ete*, for violin and orchestra (Pop Concerts in New York, Oct. 3).

### Songs

Broadnax, Eugene: *Message* (Rawn Spearman, Oct. 19).  
Kingsford, Charles: *So Red the Rose* (Rawn Spearman, Oct. 19).  
Purcell, Henry, arr. by John Edmunds: *Adam's Sleep; What Ungrateful Devil Moves You* (Rawn Spearman, Oct. 19).  
Thomson, Virgil: *Five Songs from William Blake*, for baritone and orchestra (Philadelphia Orchestra, Oct. 14).

### Piano Works

Beale, James: *Second Piano Sonata* (Randolph Hokanson, Oct. 9).



John Blow's portrait is included in the 1953 illustrated Music Calendar issued by C. F. Peters

American String Teachers Association. Compiled by the association's committee on contemporary string music, the lists are arranged alphabetically according to the names of composers. Works are graded as to difficulty, and the names of publishers, as well as prices, are given. Although the catalogue is forty pages long, it is not claimed to cover the entire field of contemporary string music. Non-members of the organization may obtain copies for \$1.00 each by writing to Phyllis Meyer, Meredith College, Raleigh, N. C.

## Carl Fischer, Inc. Moves Retail Business

Carl Fischer, Inc., of New York, has transferred the business of its store at 56 Cooper Square to its up-town store at 165 West 57th Street. The space made available downtown by the move is to be devoted to the needs of the firm's wholesale activities. The Carl Fischer publishing headquarters will remain in the Cooper Square building.

## New Representative Appointed by Publishers

The Music Publishers Holding Corporation has announced the appointment of Aline Fairbanks as its educational representative in the Midwest. Miss Fairbanks succeeds Katherine Jackson, who has assumed a similar position in the corporation's New York office.

## Just published!

### The Season's New Songs

SCHERZETTO medium  
—Richard Hageman  
MADRIGAL high  
—Amy Worth  
I'M GOIN' TO MARCH  
DOWN TO JORDAN high  
—John W. Work  
NOONDAY SONG low  
—Olive Dungan  
REASONS WHY medium  
—Gordon Young  
THE WISH high, or medium  
—Mary Campbell

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# Columbus

(Continued from page 7)

reveals episodes from his life in America, Columbus is seen to be greatly troubled. Appearing in succession are his wife, his mother, two young friends, and his own shadow. When, at the end, he learns that the discovered continent will bear the name of an unimportant navigator, Amerigo Vespucci, Columbus collapses, discouraged and not understanding. Scene five is called Columbus and Isabella. Back in Spain, Columbus is freed, when a messenger informs him of the queen's death. A funeral procession follows.

## Columbus Reaches Paradise

The next scene reverts to the inn where Columbus first appeared in the opera. The first Columbus, who has been sitting with the chorus, joins his second self in the inn. After conversation with the innkeeper and a servant, the two figures of Columbus sing together some of the explorer's actual words: "May heaven have mercy upon me, and may the earth weep for me." The seventh scene is a replica of the ninth, or garden, scene in Part I. Isabella asks Columbus to join her in the heavenly kingdom of love, but he cannot reach her. She asks him for the dove and the ring. Since he cannot give them back, he offers her his only possession, the nuptial. She accepts and goes with it to the doors of Paradise. The final scene, accompanied by an imposing Alleluja, shows Isabella and Columbus, together with St. James, entering Paradise.

Darius Milhaud, probably the most prolific composer of our time, attains the height of his powers in this opera, and it may well be his most important work. All of the outstanding traits of Milhaud's style are present in Christopher Columbus. His natural gift of lyric inspiration, the refinement of his polytonal harmonic language, his greatness of conception in monumental scenes, and even his occasional quest for folkloristic elements are all to be found in this work. Added to this is the great variety of technical means that he uses—a large orchestra plus an orchestra on stage, a double singing chorus, a speaking chorus, a large array of percussion, and at least twelve vocal soloists. This variety of styles and means is, in fact, necessitated by the nature of the work and by its new conception of operatic form, involving as it does flashbacks and scenes not presented in chronological order. Replacing the progressive unfolding of the story is a succession of situations; each scene is an entity and progresses within itself. Such a dramatic form demands of the composer new inventions for each scene. Milhaud's strength lies exactly in this gift for continuous invention.

Christopher Columbus also represents a sum total of various elements prominent in Milhaud's previous operas. The refinement of his Les Malheurs d'Orphée can be found in all the scenes involving Isabella. The music of the processions and some of the dramatic scenes can be traced to the Oresteia. The wit of his Esther de Carpentras, the opera which immediately preceded Christopher Columbus, infuses the scene of the Indian gods and that of Columbus and his creditors.

Milhaud's original use of recitation with percussion in the Oresteia reappears in Christopher Columbus, where he also uses it in combination with singing. In the scene of the mutiny Milhaud creates a breathless

atmosphere by employing recitation in a special manner.

One element in the opera appears nowhere else in Milhaud's works. This is the direct influence of Stravinsky's Les Noces, to be observed at the very end of the opera in the final Alleluja. It is the only weak spot in the work, and its occurrence in the final pages makes it almost unnoticeable.

## Nielsen

(Continued from page 8)

that had troubled him during the last ten or more years of his life. His last years were also darkened by his resentment against being so little recognized outside of Denmark and Sweden. Not until after his death did his works begin to penetrate into other countries, and not until now, 21 years after he closed his eyes forever, has the United States had an opportunity to discover the splendor and greatness of this Danish composer.

During the past few years all of Nielsen's symphonies have been recorded by Danish orchestras. Many of his songs are also available on recordings, as are the string quartets, excerpts from the operas Saul and David and Maskarade, the Woodwind Quintet, the Violin Concerto, the Clarinet Concerto (played by the French clarinetist Louis Cahuzac), and solo works for violin and piano.

Carl Nielsen emerged as the chief reactionary against romanticism in Denmark, and through his efforts Danish music escaped the unhealthy influence of post-romanticism. The generation of Danish composers that followed and even some of the young composers of today have been greatly influenced by him.

A few months before his death, he was appointed president of the conservatory in Copenhagen where he had studied as a young man. His funeral was attended by thousands of mourning compatriots.

## Serafin

(Continued from page 10)

he hoped for many more borrowed weeks.

As to more specific philosophic persuasions, the maestro is not to be turned from his sincere belief in the efficacy of music as a means to a better life for all. He is fervently for government subsidies to help composers, artists, and institutions. And he would go farther. He would make the study of music imperative in every public-school curriculum. The total art surely has as much effect on the total development of an individual as does literature, he reasons, so why should students be required to study the latter and not the former? And too, in the larger sense, Mr. Serafin is convinced that the peoples of the world can best get to know and understand each other through the interchange of their music. Last year in Italy, he said, a performance of Louis Gruenberg's The Emperor Jones was more effective as an instrument of international good will than millions of dollars worth of diplomacy and Voice of America propaganda.

The Gruenberg opera, incidentally, was one of several whose premieres Mr. Serafin has conducted during his career. He believes he has prepared and presented as many first performances as any conductor of his time, and perhaps more than any of them. At the Metropolitan alone, where he spent eleven years, he was responsible for the American premieres of Montemezzi's Giovanni Gallurese, Falla's La Vida Breve, Giordano's La Cena della Beffe, Moussorgsky's The Fair at Sorochinsk, Puccini's Turandot, Verdi's Simon Boccanegra, Pizzetti's Fra Gherardo, Rimsky-Korsakoff's Sadko, and many others.

In the same eleven years he prepared the world premieres of Deems Taylor's The King's Henchman, and Peter Ibbetson, and Howard Hanson's

Merry Mount, not to mention a series of revivals, which included Spontini's La Vestale and Ponchielli's La Gioconda. Mozart's Don Giovanni, which, incredibly, had not been given for two decades before, was restored by him to the repertory in 1929.

As evidence of Mr. Serafin's insatiable versatility, it is worth noting that one of the very first operas he ever conducted, fifty-odd years ago, was Parsifal. And in the years since he has been one of the very few Italian conductors to devote frequent attention to the whole Wagnerian list, in addition to the usual run of Toscas, Aidas, Traviatas, and other stylish stunts.

Mr. Serafin expects to go back to his home in Florence at the end of the current City Opera season. He is looking forward especially to a reunion with his daughter, who, befitting the pride and joy of a renowned operatic family, is married to the esteemed bass Nicola Rossi-Lemeni. But the conductor hopes to return to the theatre on 55th Street in the autumn, when he will perhaps realize his current dream of a full-scale revival of Monteverdi's L'Incoronazione di Poppea.

The maestro did not say so, but there may be some significance in the fact that the Venetian master was 74 years old when he set down this, his acknowledged masterpiece. By a curious coincidence, so is Tullio Serafin.

## Musicians at La Scala Strike on Recording Issue

MILAN, ITALY.—The orchestra and chorus of La Scala went on a week-long strike beginning Oct. 6 in protest to a management ruling against the making of outside recordings under the name of the opera house. The strike was settled in a conference eight days later when the musicians, represented by Mayor Virgilio Ferrari of Milan, were granted permission to use the name of La Scala when making outside recordings.

## Springfield Symphony Appoints New Conductor

SPRINGFIELD, ILL.—Harry Farlman, assistant conductor of the St. Louis Symphony, has been appointed conductor of the Springfield Symphony for a season of four concerts. In addition he will conduct in St. Louis the Sunday evening broadcasts of Great Music Programs and continue as director of the St. Louis Quartet.

## Daughter Born To NCAC Executive

Joseph Lippman, an executive of the National Concert and Artists Corporation, and his wife, Alix B. Williamson, artist representative, became the parents of their first child, Victoria Alexandra, on Oct. 8.

## Ernst Bacon Awarded Fourth Campion Citation

SAN FRANCISCO.—The seventh annual Campion Festival of Unfamiliar Music (originally the Songs in English Festival) was presented in the Museum of Art during the last week in August, sponsored jointly by the society and the museum. Devoted almost entirely to pre-Bach or contemporary music, the four festival programs were as interesting for content as for performance.

The fourth annual Campion Citation was awarded to Ernst Bacon "For the wealth of rhythmic and melodic invention which characterizes his songs; For the vitality of his interest in folk music; For his imaginative and faithful regard for declamation; For his devotion to the great tradition of American poetry, particularly that of Whitman, Dickinson and Sandburg; Above all, for the achievement represented by his sixty settings of Emily Dickinson."

No finer contemporary songs were presented in the festival than those by Bacon. The high points of the instrumental offerings were Aaron Copland's Violin Sonata and Zoltan Kodaly's F minor Cello Sonata. Other living composers represented in the programs were John Edmunds, Roger Nixon, Igor Stravinsky, Olivier Messiaen, Leonard Bernstein, Virgil Thomson, Wallace Berry, Ned Rorem, Paul Hindemith, and Gian-Carlo Menotti.

In the Civic Auditorium, the summer Pop concerts conducted by Arthur Fiedler continued to entertain audiences averaging 4,000 in number. Recent soloists were Bernard Abramowitz, who played Beethoven's Third Piano Concerto in excellent fashion; Dorothy Franklin, heard in Schumann's Piano Concerto; and Carl Palangi, bass-baritone, who made an outstanding debut in his first appearance with a symphony orchestra. The season ended on Sept. 6, with Marcus Gordon winning an ovation for his performance as soloist in Rachmaninoff's Second Piano Concerto.

The Paul Posz Concert Series has been reorganized as a non-profit organization, the California Civic Music and Arts Foundation. Mr. Posz is managing director and Gordon Tevis president.

The Hollywood Negro Ballet gave a performance of considerable interest in the Marines Memorial Theatre. Graham Johnson and Theodore Duncan were the sextet's outstanding dancers. Claudius Wilson, the accompanist, composed some of the music.

—MARJORY M. FISHER

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## RECORDS

### Three Companies Record Bach Cantatas

Three companies have increased the list of recorded Bach cantatas with new releases, and one has recorded cantata arias and duets by members of the Bach Aria Group.

One of the best known of the cantatas, No. 4, Christ Lag in Todesbanden, has been issued alone on a ten-inch Decca record and, paired with the equally well-known Cantata No. 140, Wachet auf, ruft uns die Stimme, on a twelve-inch Bach Guild record. The Decca version is the first of a projected series of similar recordings, whereas the Bach Guild has already released several cantatas.

There is not much to choose between the two performances of Christ Lag in Todesbanden. Both attempt to approximate Bach's "intentions" with respect to size of chorus and instrumental ensemble and kinds of instruments. The Decca performance, given by the Göttingen Bach Festival Orchestra and the chorus of the Frankfurt State School for Music, under the direction of Fritz Lehmann, is a shade more sensitive in phrasing, slightly better balanced chorally and better played instrumentally. Boys sing the soprano and alto parts. Helmut Krebs and Dietrich Fischer-Dieskau sing the tenor and bass solos with distinction. The latter, however, being a baritone, has to transpose several notes up an octave. He is unable to make some of the downward leaps Bach uses to emphasize textual meanings.

In the Bach Guild recording, made by the choir and orchestra of the Bach Guild, conducted by Felix Prohaska, these solos are properly sung in unison by the tenor and bass sections of the choir, and the result is more authentic and expressive. The recording is more live in sound, and there are some fine dynamic effects in the singing of the choir, which uses women instead of boys. In Wachet auf the three soloists—Anny Felbermeyer, soprano; Alfred Uhl, tenor; and Hans Braun, baritone—acquit themselves well enough.

Renaissance has issued on one twelve-inch record Cantatas No. 9, Es ist das Heil uns Kommen her, and No. 137, Lobe den Herrn, den mächtigen König der Ehren. On another it has paired Cantatas No. 6, Bleib bei uns, denn es will Abend werden, and No. 19, Es erhub sich ein Streit. Hans Grischkat conducts all the performances, sung by the Stuttgart Choral Society. The Stuttgart Ton-Studio Orchestra plays for No. 19, the Stuttgart Bach Orchestra for the other three.

The four works vary in interest, but none is downright dull, and they are well sung and recorded in solid, vigorous performances. The timbre of some of the obbligato instruments, such as the oboe di caccia and cello piccolo, is more apparent in these recordings. The soloists vary considerably in quality, with the honors going to Hetty Plümacher, alto, a superb stylist and technician with a good voice. Her trills and turns are handled with the ease of an instrumentalist. Bruno Müller, bass, has a fine voice, but he sings everything in declamatory fashion. Agnes Giebel and Claire Fassbender-Luzy, sopranos; Eva Dräger, alto; and Werner Hohmann, tenor, are all competent. Claus Steinhilber, tenor, sounds intolerable on one record, pretty good on another.

MGM Records' second disc devoted to performances by the Bach Aria Group includes a tasteful selection of arias and duets from church cantatas. Norman Farrow, bass-baritone, with a good legato, even tone, and somewhat impersonal style, gives impressive renditions of the beautiful Es ist vollbracht, from Cantata No. 159, and the contrasting, lively Ja, ja, ich halte

Jesum feste, from Cantata No. 157. Margaret Tobias, an admirable contralto, sings Sei bemüht in dieser Zeit, from Cantata No. 185, and, with Jean Carlton, soprano, the lovely Wenn das Kreuzes Bitterkeiten, from Cantata No. 99. Miss Carlton is heard in Mein gläubiges Herze, from Cantata No. 68, and Robert Harmon, tenor, sings Jesus Nimmt die Sünder an, from Cantata No. 113. The first-rate instrumentalists in the Bach Aria Group, which is under the general direction of William H. Scheide, are here better balanced with the singers than they have sometimes been in concert, but the sound of the piano comes as a shock after hearing an organ used for the continuo on the other Bach records.

—R. A. E.

### All of Ravel's Piano Works Recorded by Robert Casadesus

Columbia is issuing some distinguished omnibus recordings these days. On the heels of its revival of the Felix Weingartner performances of the Beethoven and Brahms symphonies, the company has released a set of three long-playing records by Robert Casadesus containing all the solo piano works of Maurice Ravel, with the original four-hand version of Ma Mère l'Oye, played by Mr. Casadesus and his wife, Gaby Casadesus, thrown in for good measure. Thus it is possible for the first time to survey from the viewpoint of a single interpreter the entire corpus of solo piano music by one of the most arresting and rewarding modern composers for the instrument.

It is fascinating to observe the development of Ravel's individuality and technical and stylistic mastery from his earliest solo piano work, the Habanera (written in 1895, and later orchestrated as part of the Rapsodie Espagnole) to the last, Le Tombeau de Couperin (written in 1917). In the last twenty years of his life, Ravel devoted himself to chamber music and orchestral music—largely for stage works—and appeared to have lost interest in the piano except as a partner in larger musical enterprises. This is not necessarily cause for regret, however, for one of Ravel's greatest virtues was his unwillingness to compose for the mere sake of composing. As the limited collection of solo piano works demonstrates at every turn, he was uncommonly self-critical, and refused to submit to the public music that was not completely thought out, completely perfected in every smallest detail. In consequence, although the Ravel repertoire in every musical department is small, it is exceptionally durable; nearly every piece he ever wrote in any medium continues to be worth playing fifteen years after his death.

The strongest influences upon Ravel's pianistic style were Fauré and Chabrier—with Borodin and Moussorgsky as lesser and tangential sources. As late as 1913 the composer paid tribute to his lifelong regard for Chabrier in the witty trifle A la Manière de Chabrier and to Borodin in the companion A la Manière de Borodine. The classic and pre-classic French composers also figured importantly in his musical consciousness. Explicitly in Le Tombeau de Couperin and implicitly in the Sonatine, the clarity, reticence, and shapely statement of the seventeenth- and eighteenth-century French masters is evoked; no less than Debussy, Ravel would have been entitled to refer to himself as "musicien française."

But it is in the area of instrumental sonority, as distinct from expressive content, that Ravel's contribution to piano literature is perhaps most significant. This complete collection should scotch for all time the notion that he was merely an imitator of Debussy. A collation of dates makes abundantly clear the fact that many of Ravel's keyboard innovations were promulgated earlier than similar inventions of Debussy. Actually neither

composer was particularly dependent on the other, though there is no reason to suppose that they did not study one another's output carefully.

It would be hard to find a more satisfactory exponent of this music, on the whole, than Mr. Casadesus. Individual pieces I have occasionally heard played with more discriminating imagination by other pianists, but this achievement is, generally speaking, a distinguished one. Mr. Casadesus commands fully all the devices of touch, fingering, and pedalling the music requires, and his temperament—to which Ravel was greatly drawn from the moment he first heard the pianist in 1922—combines a poetic sense with the requisite intellectual clarity.

—C. S.

### Chorus

**BUXTEHUDE:** Three Cantatas: Erbarm dich mein, o Herre Gott; Fürwahr, Er trug unsere Krankheit; Befehl dem Engel, dass Er komm. Margot Guilleaume, soprano; Ernst Max Luehr, bass; Musikrunde Chorus of Hamburg, Instrumental Ensemble of the Bach Anniversary, Marie-Louise Bechert, director and organist. (Vox). These heartfelt works prefigure the works in similar format by Bach, though they are generally simpler in texture and structure, and more intimately related to the choral tunes of which they are expansions. The performances are stylistically appropriate, if a trifle wanting in suavity and brilliance.

—C. S.

**MAHLER:** Symphony No. 8, E major (Symphony of a Thousand). Vienna Symphony Orchestra, Kammerchor, Singakademie, and Sängerknaben, Herman Scherchen, conductor. Elsa Maria Matheis and Daniza Ilitsch, sopranos; Rosette Anday and Georgine Milinkovic, contraltos; Erich Majkut, tenor; Georg Oegg, baritone; Hugo Wiener, bass. (Columbia). That mastodon of orchestral-vocal symphonies, Mahler's Eighth, has now been issued on records for the first time, in a concert-hall performance, if internal evidence of extra-musical sounds may be trusted. The work itself is one of problematic value. Its thematic materials, for the most part inferior in quality to the best of those in other Mahler symphonies, are frequently overburdened by the enormous resources brought to bear upon them. But the calculations of sheer sonority, the contrasts and combinations of vocal and instrumental timbres soloistically and en masse, are magnificent in their own right. It is possible to accept the symphony without a struggle merely by listening to its sounds and refusing to worry much about the inherent worth of its musical ideas or the validity of its strange juxtaposition of the texts of the nineteenth-century Latin hymn Veni, Creator Spiritus and the closing scene of Goethe's Faust. The performance is less sumptuous than that given by Leopold Stokowski and the New York Philharmonic-Symphony a few seasons ago, and I should rather have seen Columbia record Mr. Stokowski's version than this one. But Mr. Scherchen's mastery of the score is complete, and the huge machinery moves with marvellous ease and naturalness. The vocal soloists approach strangulation at times, but their work is marked by an appreciation of musical and poetic inflections. The chorus sings fairly well, but is not always recorded in entirely satisfactory balance.

—C. S.

**RACHMANINOFF:** The Miserly Knight, Act. II. Cesare Siepi, bass; Little Orchestra Society, Thomas Scherman, conductor. ARENSKY: Variations on a Theme by Tchaikovsky (Continued on page 31)



## RECORDS

(Continued from page 30)

**Little Orchestra Society**, Thomas Scherman, conductor. (Columbia). The second of the three acts of Rachmaninoff's opera *The Miserly Knight* (his second opera, preceded by *Aleko* and followed by *Francesca da Rimini*) is a twenty-minute scene for bass, in which a miserly nobleman gloats over his gold and the power it gives him over the lives of less fortunate human beings. The music is sumptuously scored, and Mr. Siepi sings it sonorously and dramatically, but I personally find twenty minutes of plushly upholstered musical gloating something of a muchness. Arensky's choice variations, on the reverse side of the record, provide by their attractive simplicity of means a pleasant antidote to Rachmaninoff's chronic overwriting. —C. S.

### Concertos

**MILHAUD**: Piano Concerto No. 4. Zdel Skolovsky, pianist; Orchestre National, Darius Milhaud conducting. *Saudades do Brasil*. Zdel Skolovsky, pianist. (Columbia). Milhaud's newest piano concerto, first performed in 1950 by Mr. Skolovsky with Charles Munch and the Boston Symphony, reveals nothing new about its composer, but enhances his reputation for animated craftsmanship. The pianist plays with clarity and zest, both in the concerto and in the earlier Brazilian evocations, written in 1920-21 after the composer's return from two years' residence in Rio de Janeiro as an attaché of the French embassy. —C. S.

**MOZART**: Concertos for Two Pianos: E flat major, K. 365, and F major, K. 242. Paul Badura-Skoda and Reine Gianoli, pianists; Vienna State Opera Orchestra, Herman Scherchen, conductor. (Westminster). Superior performances by everyone concerned — full-bodied, buoyant, crisp, and sensitive. —R. A. E.

**SPOHR**: Concerto No. 7, E minor. Rudolf Schulz, violinist; Symphony Orchestra of Radio Berlin, Robert Heger, conductor. Concerto No. 8, A minor, Gesangsconcert. Kurt Stiehler, violinist; Leipzig Gewandhaus Orchestra, Paul Schmitz, conductor. (Urania). The coupling of these two Spohr concertos points up the greater freedom and structural innovation of the familiar Gesangsconcert, with its borrowing of the idiom of vocal recitative. Both works, however, are stronger and more interesting in material than their infrequent appearance on present-day programs would suggest, and both are capably played and well recorded. —C. S.

### Chamber Music

**RAVEL**: Quartet in F, Paganini Quartet. (RCA Victor). A commendably vigorous performance, but the ensemble is not all it should be. —R. A. E.

**TURINA**: *Scène Andalouse*. Rolf Persinger, violinist; Louis Persinger, pianist; Stradivari Records String Quartet. **HINDEMITH**: *Trauermusik*. Rolf Persinger, violinist; members of the Stradivari Records Chamber Music Ensemble. **HANDEL**: *Passacaglia*, for violin and viola. **VILLA-LOBOS**: Duo for Violin and Viola. Louis Persinger, violinist; Rolf Persinger, violinist. (Stradivari). What holds this odd assortment together is the prominent role each work gives to the viola. All have merit, but the best of the lot

is Hindemith's gentle threnody on the death of King George V of England. Composed practically overnight to replace his *Viola Concerto*, which he had been scheduled to play in London, it is written with the composer's customary skill and with a restrained emotion that is quite moving. Villa-Lobos' duo is a strong, supple three-movement work, less folkloristic than usual in its harmonic and rhythmic references. The Handel *passacaglia* is the familiar one in G minor for keyboard, in a musically arrangement by Johan Halvorsen. Turina's evocation of the Spanish scene does not have the freshness it probably once did, but it is still an engaging work. If the Persingers and their associates do not always play with the most blinding tone, their musicianship is exemplary. —R. A. E.

### Orchestral Music

**GERSHWIN**: *Rhapsody in Blue*; An American in Paris. Leonard Pennario, pianist; orchestra conducted by Paul Whiteman. (Capitol). This new version of the rhapsody is as different from Mr. Whiteman's original recorded version (recently reissued by RCA Victor) as today's dance band is from that of the 1920s. It is slick and sophisticated, lacking the rowdy vitality of the earlier performance. On these terms it is a good recording. —R. A. E.

**GOUNOD**: Ballet music from *Faust*. **VERDI**: Prelude and ballet music from *Aida*. Metropolitan Opera Orchestra, Fausto Cleva, conductor. (Columbia). The *Faust* excerpts are from the Broken scene only. Excellent as the performances are, who would want this ballet music except choreographers assigned to these operas? The Prelude to *Aida*, probably thrown in because the ballet excerpts are short, provides an example of Mr. Cleva's keen understanding of the opera, which he conducts at the Metropolitan. —R. A. E.

**IN THE LATIN FLAVOR**. Boston Pops Orchestra, Arthur Fiedler, conductor. (RCA Victor). The eight selections range from *Jalousie* to the *Ritual Fire Dance* from Falla's *The Three-Cornered Hat*. Tangos, rumbas, etc., played by a symphonic ensemble, even as good a one as the Boston Pops Orchestra, are just not very interesting. —R. A. E.

**KERN**: *Show Boat* (Scenario for Orchestra). **RODGERS**: *South Pacific* (Symphonic Scenario for Concert Orchestra), arranged by Robert Russell Bennett; *Slaughter on Tenth Avenue*, from *On Your Toes*. Philadelphia Orchestra "Pops," André Kostelanetz conducting. (Columbia). Appropriate performances. —R. A. E.

**STRAUSS, JOHANN**: Overture to *Fledermaus*; On the Beautiful, Blue Danube; The Emperor Waltz; Voices of Spring. Strauss Orchestra, Franz Lanner, conductor. (MGM Records). Although no relation to Josef Lanner, Franz Lanner is the grandson of a violinist who played under Johann Strauss, Jr., and who transmitted his knowledge of the composer's interpretations through son to grandson. The conducting has real style, and the orchestra is first-rate. —R. A. E.

**STRAUSS, JOHANN**: Tales from the Vienna Woods. **OFFENBACH**: Overture to *Orpheus in the Underworld*; *Barcarolle* from *The Tales of Hoffmann*. Strauss Orchestra, Franz Lanner, conductor. (MGM Records). Additional stylish recordings by this ensemble and conductor. —R. A. E.

**STRAUSS**: *Dance of the Seven Veils* from *Salome*. **WEINBERGER**: Polka and Fugue from *Schwanda*. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia). Tonally luxurious performances, faithfully reproduced. —R. A. E.

### Piano

**BEETHOVEN**: Sonatas, G major, Op. 31, No. 1; F major, Op. 54; E minor, Op. 90. Hugo Steurer, pianist. (Urania). Clean and workmanlike. —C. S.

**BRAMHMS**: Waltzes, Op. 39. **STRAUSS**—

**DOHNÁNYI**: *Treasure Waltz* from *The Gypsy Baron*; *Du und du waltz* from *Fledermaus*. Miklos Schwalb, pianist. (Academy). Mr. Schwalb gives a vigorous, perceptive account of the Brahms work, and he has a real flair for Dohnányi's florid rhapsodies on the operetta excerpts. —R. A. E.

**SCHUBERT**: *Impromptus*, Op. 90 and Op. 142. Rudolf Firkusny, pianist. (Columbia). Beautifully adjusted performances tonally, and rhythmically full of resilient life, but a bit shy about exploiting some of the poetic nuances. —C. S.

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## EDUCATION in NEW YORK

The Juilliard School of Music has awarded 275 music scholarships for the 1952-53 academic year. These include 199 given to students already enrolled in the school and 76 to students who began their work there this fall. In addition, 19 scholarships have been given in the dance department, which was opened in 1951. 35 of the awards are held by students from 18 foreign countries. At the convocation ceremonies, with which Juilliard opened its 48th year on October 8, William Schuman, its president, discussed the aims and accomplishments of the UNESCO Conference of Artists held in Venice recently. Mr. Schuman was vice-chairman of the American delegation to the conference.

The Queens College music department has announced that Curt Sachs has rejoined its faculty as a visiting lecturer in musicology. He will teach courses in music history and in the music of the Roccoco, Classical, and Romantic periods. Margaret Lowry is the new chairman of the department, and Catherine Brooks, Ralph Dale, Carl Eberl, Joseph Goodman, and Saul Novack have been added to the faculty as instructors. Boris Schwarz, Edward Lowinsky, and Joseph Machlis are on leave of absence from the department for one year. Mr. Schwarz, the recipient of a Ford Foundation Award, is in Europe, where he is studying seventeenth- and eighteenth-century chamber music. Mr. Lowinsky is working at Princeton University's Institute of Advanced Studies, and Mr. Machlis is writing a book.

Columbia University has appointed M. Searle Wright organist and choir-master of St. Paul's Chapel. Mr. Wright succeeds the Reverend Lowell P. Beveridge, who is now assistant professor of church music at Virginia Theological Seminary, in Alexandria, Va. J. Bailey Harvey is the new director of the Columbia University Glee Club.

The New York Federation of Music Clubs will hold its state auditions for the 1953 National Federation of Music Clubs' Biennial Young Artists' Contest on Feb. 16, 17, 18, and 20 in New York City. District auditions are to begin on March 7. New York state contestants must submit their applications by Dec. 1. Information and entry blanks are obtainable from the state chairman, Vera Bull Hull, 101 West 55th Street, New York 20, N. Y.

The Perry-Mansfield School of the Theatre and Dance opened its first New York establishment on Oct. 14. The founders and directors of the school, Portia Mansfield and Charlotte Perry, have directed the activities of a summer school at Steamboat Springs, Colo., since before World War I. The faculty of the dance department in New York is headed by Harriette Ann Gray and includes Helen Lanfer and Louis Horst.

Pearl Primus, who will make no professional public appearances this season, plans to devote her time to the teaching of her dance technique, which is based on the dance forms of African, West Indian, and modern American cultures. She will also continue her anthropological studies at Columbia University and the writing of a book based on her travels. Miss Primus' studio is at 17 West 24th Street, New York, N. Y.

The Voccoli Choral Society, directed by Louise Voccoli, recently gave concerts at the Seaman's Institute and the Home of the Destitute Blind in New York.

Alice Howland has opened a studio at 160 West 73rd Street, where she will give instruction in singing, interpretation, and program building.

Gertrude H. Glesinger's pupil, Olga Zlatar, mezzo-soprano, assisted

by Richard Gant, tenor, recently sang a program of Mana-Zucca's songs with the composer at the piano. Miss Zlatar also sang for the Mark Twain Association of New York. Mr. Gant has been engaged to appear with the Montgomery (Ala.) Symphony later in the season. Lorraine Leroy participated in a recital that marked the opening of the YWCA Auditorium in Montreal, and Erica Bard was a member of the cast in a touring production of A Night in Venice.

The Mannes Music School began its 37th year on Oct. 1 with eight new faculty members—Norma Davidson and Eugene Bergen, violinists; John Wummer, flutist; Lois Wann, oboist; William Polise, bassoonist; William Vacchiano, trumpeter; Joseph Singer, horn player; and John Clark, trombonist. Among the special offerings this year are a master class in vocal interpretation conducted by Martial Singher and Lotte Leonard, a chamber-music course under the direction of Sydney Beck, and a series of lectures on world literature by Kathryn Mansell, a member of the faculty at Sarah Lawrence College.

Edwin Hughes has been appointed by the Institute of International Education for the fourth consecutive year as a member of the piano jury for the Fulbright Awards of foreign scholarships.

Lotte Leonard gave a series of lectures for teachers of singing and conducted classes in interpretation for voice students in Israel this summer, following an invitation from the Israel Ministry of Education and Culture.

Hans J. Heinz, teacher of singing, has moved into a new studio at 170 East 79th Street, New York, N. Y.

Philine Falco's pupil Augustine Steffani is now appearing as Tuptim in The King and I.

Emmy Joseph's pupil Mary Gloskovskov, soprano, is a recent winner of a Kosciuszko Foundation Award. Last season she appeared at Carnegie Hall in a presentation of the opera Halka.

Herta Sperber and Alfred Hopkins have reopened their New York voice studios and are making preparations for the presentation of three operas this season—The Marriage of Figaro, The Magic Flute, and Gianni Schicchi.

The Jewish Theological Seminary of America formally inaugurated the Seminary College of Jewish Music

and The Cantors Institute on Sept. 14. These are the first schools of Jewish music in America to be authorized to grant academic degrees. Alan M. Stroock, chairman of the board of directors of the seminary, was the principal speaker at the ceremony, and Hugo Weisgall, faculty chairman for both music schools, conducted the musical program.

## OTHER CENTERS

The Institute of International Education has announced that four Woolley Foundation Scholarships for the study of music or art in Paris are available for the 1953-54 academic year. Given under the auspices of the board of governors of the United States House of the Cité Universitaire, each award carries a stipend of \$1,000, which should be sufficient to cover the cost of room, board, and tuition in Paris. Applications will be accepted from college graduates until March 1, 1953. Forms may be secured (Continued on page 33)

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## OTHER CENTERS

(Continued from page 32)

by writing to the United States Student Program, Institute of International Education, 1 East 67th Street, New York 21, N. Y.

**The National Academy of Santa Cecilia Concert Committee**, under the auspices of the Council of Ministers and the Minister for Education, is organizing the second international violin competition in memory of Arrigo Serato. The contest will be held in Rome during the month of May, 1954. Any violinist who will be less than thirty years of age on Jan. 1, 1954, is eligible to compete for the three major prizes of 1,000,000 lire, 500,000 lire, and 300,000 lire. Complete information may be obtained from the Secretary, Santa Cecilia Academy, 6 Via Vittoria, Roma, Italy.

**The Eastman School of Music** has added Orazio Frugoni and Armand Basile to its major piano faculty and Julius Huehn to its major voice faculty. New appointees to the preparatory department piano faculty are Margaret Gilbert and Henry Rauch.

**The Peabody Conservatory of Music** has appointed George Hurst conductor of the Peabody Orchestra. A member of the Peabody faculty for the past five years, Mr. Hurst is also conductor of the York (Penna.) Symphony. Avron Twerdowski has been made head of the school's cello department. He will also serve as cellist of the Peabody String Quartet.

**The Hartt College of Music**, in Hartford, Conn., has engaged Alfred Mirovitch, pianist, to give an extended series of masters classes and lectures there this semester. Six lectures will be given under the title *The Command of the Keyboard*, and others will concern teaching methods and repertoire.

**The University of Texas** has named Paul A. Pisk, musicologist and composer, a permanent member of its music department faculty. Mr. Pisk was formerly director of the University of Redlands school of music. On Oct. 12, the Britt Cello Ensemble, founded last year by Horace Britt, gave the first performance of Clifton Williams' Adagio and Allegro for Cello Quartet. Both Mr. Britt and Mr. Williams are members of the university's music faculty.

**The University of Redlands**, in Redlands, Calif., has appointed Leslie P. Spelman director of its school of music. Mr. Spelman, professor of organ at the school for several years, has been acting director for the past year.

**Roosevelt College's** school of music sponsored a choral festival in Chicago on Oct. 19 and 20, in which the Robert Shaw Chorale sang two concerts. Mr. Shaw also conducted a director's workshop during the second day of the festival.

**De Paul University's** school of music, in collaboration with the university drama department, is presenting a workshop in chamber opera under the direction of Andrew Foldi. Works of all periods are being studied, and all performances are to be given in English. Leon Stein, also of the university music faculty, will lead the Community Symphony of Chicago in its first concert of the season this month.

**The New England Conservatory of Music** has announced that Ruth Possett will offer a seminar in violin playing under its auspices this season. Six sessions will be devoted to the consideration and performance of significant examples from the violin repertoire.

**Donald Gage's** pupil Lila Caputo, who recently won the Young Artists Audition sponsored by the Arts Council of the Oranges, in New Jersey, sang in a recital sponsored by that group on Oct. 26. During the summer she and Mr. Gage appeared in a concert for the Kaschau Memorial in Ridgewood, N. J. Mr. Gage is direc-

tor of the Gage School of Music and Dramatic Arts, of which his wife, Audrey Gage, is head of the piano department. The school has branches in Millburn, Newark, and New Brunswick, N. J., and in New York.

**The Chicago Youth Week Committee** has reappointed Alma K. Anderson Youth in Music chairman for 1953. The 1952 youth week festival programs included hundreds of concerts given by high-school orchestras, bands, choral groups, and individual performers.

**Northwestern University's** school of music has organized a community-wide group known as the Northwestern University Chamber Music Society, which will present a series of six concerts at Lutkin Hall during the 1952-53 season. The membership is to be limited to 400, and the fee is very low. One of the aims of the organization is to equip and encourage students to institute similar chamber-music activities in their own communities after graduation.

**The 1952 Mid-West National Band Clinic** is to be held in Chicago on Dec. 11, 12, and 13. Bands from Mason City, Iowa, Sterling, Ill., Wisconsin Rapids, Wis., Brownsville, Tex., Chicago, and the province of Ontario, Canada, will play during the convention, and fifteen educational sessions will be offered. The complete program may be obtained by writing to Lee W. Petersen, VanderCook College of Music, 1655 Washington Boulevard, Chicago 12, Ill.

**The University of Arizona** has appointed Jack K. Lee director of the university bands and associate professor of music in the college of fine arts. Mr. Lee has been at the University of Michigan as associate band conductor and band drillmaster since 1948. He has just completed a textbook on marching band techniques.

### New Campaign Launched by NFMC

CHICAGO.—American-born orchestra conductors over 25 years of age have been requested to submit their names and data concerning their training and experience to Grant Fletcher, national chairman of American symphonies for the National Federation of Music Clubs. The federation has recently launched a campaign urging American orchestras to become familiar with the abilities of native conductors through guest appearances, and professional orchestras are being asked to use at least two such conductors in guest appearances each season. Semi-professional groups are urged to give them preference whenever capable conductors are available in the area.

The list of conductors compiled by Mr. Fletcher from the material submitted to him will be made available to any orchestra requesting it. Conductors should send information about themselves to Mr. Fletcher, care of the federation, 115 South Wabash Ave., Chicago 3, Ill.

### Materials Sought For Schnabel Biography

César Saerchinger, who is engaged in research for a biography of the late Artur Schnabel, is seeking information concerning the life and career of the pianist. Since Mr. Schnabel kept no personal records or press comments about himself, Mr. Saerchinger is interested in obtaining factual or critical material that could be useful in reconstructing the details of his career. Mr. Schnabel was a copious correspondent, and his letters are expected to be especially helpful in the biographical project. All documents and letters sent to Mr. Saerchinger in care of the Artur Schnabel Memorial Committee, 103 Park Avenue, New York 17, N. Y., will be returned to the owners.

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## BOOKS

### Strauss-Hofmannsthal Correspondence in Complete Edition

STRAUSS, RICHARD, AND VON HOFMANNSTHAL, HUGO: CORRESPONDENCE (complete edition). Edited by Willi Schuh. Zurich: Atlantis Verlag. 728 pages.

Issuance of the entire correspondence between Richard Strauss and Hugo von Hofmannsthal had been awaited with considerable interest. The small volume previously published contained only letters from 1908 to 1918, but it had been out of print in both German and English for some time. When Franz and Alice Strauss gave permission for the publication of a complete edition, Willi Schuh could provide a free and uncensored treatment of many famous contemporaries of the two men.

You will not find cryptic riddles in this book any more; the veil has been lifted, and conductors, stage directors, singers, and critics appear in the round. Here are such personalities as Franz Schalk, Felix Weingartner, Bruno Walter, Clemens Krauss, Geraldine Farrar, Mary Garden, Maria Jeritza, Lotte Lehmann—and not always mentioned in the way one would have expected. Who, for instance, would have thought that Richard Mayr, the best Baron Ochs, being a rather lazy man by nature would like his role? Who knew too much of the obstinate resistance of Julius Korngold, the influential music reviewer of the *Vienna Neue Freie Presse*, towards the Strauss-Hofmannsthal alliance? And had Hofmannsthal himself not warned Strauss against taking over the directorship of the Vienna Staatsoper?

The new edition encompasses not only the earliest written communications between the two men (starting in 1900) but 338 heretofore unpublished letters, ending with Hofmannsthal's lines mailed only five days before his sudden death in 1929, and with a congratulatory telegram by Strauss (acknowledging the revised first act of *Arabella*) that arrived at Rodaun a few hours too late. As many of Strauss's letters were lost, the inclusion of 317 Hofmannsthal letters as compared with only 206 Strauss letters is understandable. Within the whole creative era—from Elektra to *Arabella*—the reader gets a most vivid artistic and spiritual picture of two men's workshops. There was Strauss, driving on, asking "his poet" for complete acts much faster than they could take form in the hands of a careful, thoughtful writer. There was Hofmannsthal, searching his soul and exploring all of his extensive literary knowledge to produce new ideas, and submit plans for new works. As early as in 1920 Hofmannsthal's thoughts circled around the scenario for *Die Liebe der Danae*; when Strauss asked Joseph Gregor to write the libretto for his last opera (which was given its premiere in Salzburg last summer) the action and characters did not undergo any important changes.

The relationships between composers and librettists is characteristically marred by struggles, fights, harsh words and despair. Strauss had every reason to be proud of his librettist, this "noble, pure, and high-minded man." And Hofmannsthal, fully aware of his own literary rank, called himself happy to be the composer's best artistic companion. The simple recipe for their success may be found in a long and beautiful letter Hofmannsthal addressed to Strauss in July, 1928, in which he declared: "Now let me try to express something in greatest modesty. A great portion of your verdict over my poetic works, and one of the reasons to always take such a verdict very seriously, I feel is in the following: that you are an artist, but an absolute non-poet, non-librettist, and therefore free in the

most naïve way from all prejudices, preferences, and fashions of our times. In the same way I am not a musician, completely without musical taste and musical education, but also almost dangerously free from critical evaluations. With a sheer barbaric, very attentive and artistic sense I listen to any music played to me by an orchestra, a piano, or a gramophone: it could be Beethoven or Lehar, a Verdi scene, something by you, gypsy music or *L'Après-midi d'un Faune*. And somehow, quite barbarously, I know what is it all about, I am open for everything creative..."

—ROBERT BREUER

### Copland Lectures Issued in Book Form

MUSIC AND IMAGINATION. By Aaron Copland. Cambridge: Harvard University Press. 1952. \$2.75.

"The more I live the life of music the more I am convinced that it is the freely imaginative mind that is at the core of all vital music making and music listening." This is the opening line of Mr. Copland's book and it serves as the ground base for the whole work, which brings between covers the six Charles Eliot Norton lectures delivered by the composer last year at Harvard University. The little book is lean in pages, but it bulges with knowledge, forthright reasoning, and a kind of quiet honesty and frankness that does not always ennoble the thinking of composers in the presence of their profession.

Mr. Copland explores the partnership between the composer and the imaginative listener—the only listener the composer really can communicate with; the one who "above all else, possesses the ability to lend himself to the power of music". He examines The Sonorous Image, the difference between "paper music" and music that "sounds", and the purely arbitrary and mechanical limitations of instruments and techniques which continue to fetter the creative mind. Here he places the laurel, and rightly, upon the brow of Hector Berlioz as the great rebel of them all. Then there is the relationship between the composer and the interpreter, the latter being "a kind of midwife to the composition" in this day when the composer is so rarely the performer of his own music. While the interpreter is likely to be concerned mainly with elocutionary eloquence, the composer, says Mr. Copland, is ready at any moment "to sacrifice beauty of tone for the sake of a more meaningful reading".

Regarding world trends in contemporary composition, the author finds in Europe two polar attractions, one representing tradition, the other innovation. In the Americas the basis still is largely European but with an indigenous respect and feeling for rhythm as an important, sometimes almost independent entity, deriving from both African and Spanish influences. Looking at the composer in industrial America, he sees one of the primary problems as that of achieving integration—"to find justification for the life of art in the life about him," thus bringing his fellow Americans to actively like and want his music instead of politely accepting it when it is forced upon them.

On an earlier page, Mr. Copland sounds an alarm which cannot be rung too loudly in our ears. It is a warning against the tendency of the twentieth century to become obsessed with old music—"classics"—to the virtual exclusion of everything contemporary and to turn its concert halls into musical museums where the works of a few masters are forever on display as it were, "under glass". Nothing can be more disastrous to the music of our time that this obsequious beatification of the past. The fact that it does not exist in any other artistic, literary, or intellectual pursuit may be something for the mass psychologists to investigate.

—R. E.

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Soprano

FRANCES  
**Bible**  
Mezzo-Soprano

WALTER  
**Cassel**  
Baritone

NADINE  
**Conner**  
Soprano

IGOR  
**Gorin**  
Baritone

GERHARD  
**Kander**  
Violinist

ERVIN  
**Laszlo**  
Pianist

CAROLYN  
**Long**  
Soprano

WITOLD  
**Malcuzyński**  
Pianist

DOROTHY  
**Maynor**  
Soprano

JAMES  
**Melton**  
Tenor

YEHUDI  
**Menuhin**  
Violinist

MONA  
**Paulee**  
Mezzo-Soprano

RISE  
**Stevens**  
Mezzo-Soprano

ALFRED and HERBERT  
**Teltschik**  
Duo-Pianists

ALEC  
**Templeton**  
Pianist

HELEN  
**Traubel**  
Soprano

DOROTHY  
**Warenskjold**  
Soprano

FRANCES  
**Yeend**  
Soprano

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**Braggiotti**  
Pianist

MISCHA  
**Elman**  
Violinist

RUDOLF  
**Firkusny**  
Pianist

CARROLL  
**Glenn**  
Violinist

SZYMON  
**Goldberg**  
Violinist

SASCHA  
**Gorodnitzki**  
Pianist

NAN  
**Merriman**  
Mezzo-Soprano

SUSAN  
**Reed**  
Ballad Singer

TOSSY  
**Spivakovsky**  
Violinist

GLADYS  
**Swarthout**  
Mezzo-Soprano

**Vronsky & Babin**  
Duo-Pianists

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**Ferrier**  
Contralto

NIKOLAI and JOANNA  
**Graudan**  
Cello and Piano Duo

ELENA  
**Nikolaidi**  
Contralto

RICARDO  
**Odnoposoff**  
Violinist

GENEVIEVE  
**Rowe**  
Soprano

GYORGY  
**Sandor**  
Pianist

IRMGARD  
**Seefried**  
Soprano

JENNIE  
**Tourel**  
Mezzo-Soprano

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